

THE ATHENÆUM

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No. 3474.

SATURDAY, MAY 26, 1894.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY, W.

ROBERT W. LOWE, Esq., Author of 'Bibliographical Account of English Theatrical Literature,' will THIS DAY (SATURDAY), May 26, at 3 o'clock, begin a Course of Three Lectures on 'The Stage and Society.' Subscription to this Course, Half-a-Guinea; to all the Courses in the Season, Two Guineas.

ROYAL GEOGRAPHICAL SOCIETY.

THE ANNIVERSARY MEETING will be held (by permission of the Senate) in the HALL of the UNIVERSITY of LONDON, Hurlingham-gate, W., on MONDAY, May 28, at 2.30 p.m. CLEMENTS R. MARKHAM, Esq., C.B. F.R.S., President, in the Chair. The DINNER will take place at the WHITEHALL ROOMS, HOTEL METROPOLITAN, Whitehall-place, S.W., at 7.30 on the SAME DAY. CLEMENTS R. MARKHAM, Esq., C.B. F.R.S., President, in the Chair. Dinner Charge 2s. Tickets to be obtained and places taken at 1, Savile-row, Burlington-gardens, W. Friends of the Fellows are also admissible to the Dinner.

LIBRARY ASSOCIATION of the UNITED KINGDOM.

President—The MARQUIS of DUFFERIN and AVA, K.P. G.C.B.
SEASON 1893-4.

A SPECIAL MEETING will be held, by the kind invitation of the Council of the Royal Colonial Institute, in the Library of the Institute, 21, Bedford-square, on TUESDAY, May 29th, at 8 p.m. The Librarian, Mr. JAMES R. BOOSE, will read a Paper 'On the Library of the Royal Colonial Institute.' The Chair will be taken by Sir FRIDERICK YOUNG, K.C.M.G.

EXAMINATIONS.

AN EXAMINATION for LIBRARIANS and LIBRARY ASSISTANTS will be held at 20, Hanover-square, W., and at other Centres, on JUNE 18th and 19th, to suit the convenience of Candidates. Entrance Fee for Professional Examination, 10s.; for Preliminary, 5s. Fees are returned to Candidates who make a *bona fide* attempt to answer the questions. For full particulars, with Syllabus, Specimens of Questions, and List of Centres, see *Library Association Yearbook* (Stimpkin & Marshall, 1s.). Candidates must enter their names not later than SATURDAY, June 2nd.

SUMMER SCHOOL, 1894.

A SUMMER SCHOOL of LIBRARIANSHIP will be held on the 26th, 27th, and 28th of JUNE. There will be Demonstrations at the British Museum and Visits will be paid to Printing Works and Binderies. On the Last Day a Conference will be held, and there will be an Exhibition of Library Appliances, with Demonstrations. Any *bona fide* Student of Librarianship is welcome to attend the School, for which no fee will be charged. Programmes will be ready in a few days, and may be obtained on application to the undersigned. Each application must be accompanied by a stamped addressed envelope.
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ROYAL SOCIETY of BRITISH ARTISTS.

Suffolk-street, Pall Mall East, S.W.—101st EXHIBITION NOW OPEN daily from 10 to 6. Admission, One Shilling.
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May 9th, 1894.

KING'S COLLEGE, LONDON (LADIES' DEPARTMENT).—The OFFICE of VICE-PRINCIPAL and SECRETARY will SHORTLY be VACANT, and the Council are now ready to receive applications from Candidates for the appointment.

For particulars apply to J. W. GUNNINGHAM, King's College, London.

WANTED, by September 1st, a HEAD MASTER for the Independent Colleges, Taunton. Applicant must be a member of, and in communion with, the Independent denomination, and a Graduate of one of the Universities. A Gentleman who has had Scholastic Experience will be preferred. Age over thirty and under fifty. The premises provide accommodation for 150 Boarders. Average number for the last seven years, 117 Boarders and thirty-two Day Pupils.

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Any applicant not receiving an answer on or before the 30th prox. to consider his application declined.
Dated May 25, 1894. ALBERT GOODMAN, Secretary.

ROYAL IRISH ACADEMY.

Applications for the Academy's TOLPIN PROFESSORSHIP of the CELTIC LANGUAGES, which will become Vacant at the end of the current Session, must be sent in to the SECRETARY of COUNCIL before the 15th JUNE, 1894.
All particulars regarding the Professorship can be obtained from the TOLPIN PROFESSOR of the Academy, at the Royal Irish Academy House, 19, Dawson-street, Dublin.

WELSH INTERMEDIATE EDUCATION ACT, 1889.

MONTGOMERY COUNTY SCHEME.

The County Governing Body are prepared to appoint:—
A HEAD MASTER for the County Intermediate School (Mixed) at Llanfair Caevelion, Montgomeryshire, at a salary of 140l. per annum, with a Capitation payment of 2l. for each scholar attending the School in addition to his salary. The Head Master to appoint an Assistant Mistress to assist him in the School, at a salary of 60l. per annum.

A HEAD MASTER for the County Intermediate School (Boys) at Newtown, Montgomeryshire, at a salary of 160l. per annum, with a Capitation payment of 2l. for each scholar.
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Copies of the scheme, giving full particulars of the nature of the Schools, the subjects to be taught, and tenure of Office, may be obtained from the undersigned, price sixpence.

Applications, stating age, and accompanied by twenty copies of testimonials, must be sent in, addressed "Clerk of the County Council, Welshpool," and marked "For County Governing Body," not later than the 15th of JUNE next, and applicants are requested to state which of the subjects to be taught in the Schools they can themselves teach.
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LITERATURE

Climbing and Exploration in the Karakoram-Himalayas. By William Martin Conway. (Fisher Unwin.)

UNDER a title which hardly raises more expectation than the merest "mountain gymnast" might be able to satisfy, Mr. Conway has produced a book which will, we venture to predict, take a very high place among the literature of travel of our time, and be read with pleasure when Gilgit and Nagyr are even as Brieg and Zermatt.

Of books of travel there are several kinds, capable, like so much else, of classification under the heads of *σπουδαίοι* and *φάυλοι*. The latter again fall into two main subdivisions—books written by people who can write, and books written by people who cannot. It would be invidious to name names; but everybody can supply them. We all know the newspaper paragraph which tells us that some popular journalist is about to spend the winter in South Africa, or Japan, or Patagonia; and we all know, alas! the columns of easy reporting (at per thousand words) which the journal that he adorns will inflict upon its readers during his absence. Also we know the octavo volumes of the Hon. Percy Popjoy—or, as is nowadays more usual, the Hon. Mrs. Percy; published at thirty-two shillings, and before a year is out sold at three. The political traveller, who goes in search of facts to support the opinions which he has already adopted, is more difficult to class. He is often *σπουδαίος* enough, in the sense that he is in a hurry, but that is not what it means in this collocation. His treatment of facts, and oftentimes his language with regard to other nations, would seem to justify us in assigning him to a class of his own, as the *βίαιος*. The scientific traveller who goes to Ruwenzori in search of Hemiptera is a far more estimable person; but as he seldom writes save in *Transactions* or *Proceedings*, he does not concern us here.

But of the men who write books that stimulate the reader's intelligence, that teach him something, that deserve to live on our bookshelves, and be read once and

again, there are likewise two kinds: those who report and those who reflect. Of course, no one book can be exclusively referred in all its details to either of these classes; but the general distinction will we think be admitted. The former requires the faculties of observation and clear statement; the latter demands rather social experience and literary culture. As we write, our eyes light upon two volumes standing almost side by side on their shelf, which may serve as examples of the two classes: Cooper's 'Travels of a Pioneer of Commerce' and 'Eothen.' Mr. Cooper was not a man of any scholarly attainments; he had not read many of the masterpieces of literature; he had no views on art, no theories in science. But, owing no doubt to his dauntless courage and his amiable disposition, he had the faculty of keeping his eyes open and his head cool in all circumstances, and of seeing what was going on around him; and being a clear-sighted and straightforward man, he was able to give a clear and trustworthy report, so that his book may be read with pleasure even by persons who take no special interest in China and the parts adjacent, but simply care for a narrative of adventure told without any pretence of literary ornament. In 'Eothen,' on the other hand, we have the impressions of a highly cultivated man of the world among scenes new to him, indeed, but described scores of times, and familiar to hundreds of people. We read it, not to learn what he saw, but rather what he thought of it, or, still more, for the mere enjoyment of his manner of recounting it.

Now Mr. Conway has the advantage of doubling these parts. On one side of him he is—we have his own word for it in print, or we should not venture to trespass so far on the domain of the "New Journalism"—

"a dolichocephalous black man, one of that small dark stock that always has to go under before the ruddy brachycephalous Saxon Philistine..... a lover of discomfort, of ill-ventilated huts and open-air campings out, of ragged and unkempt attire, a lost wanderer from a prehistoric age, condemned to live unwillingly amidst a clean and shaven race."

But in addition to this he is a man of letters, a student (and a teacher, too) of art, a scholar in several languages; one, too, who knows the Latin names of plants, and the use of the theodolite and plane-table. From him therefore, if from any one, the world had a right to expect a book that should combine accurate observation and intelligible reporting with an original and acute record of impressions. Nor will the world have any reason to be disappointed.

There is no need to say much about the journey out, or the doings of the party at Abbottabad and Srinagar, though Mr. Conway's remarks on the much vaunted scenery of Kashmir are piquant. He says:

"After all, Kashmir is not comparable to the Italian lake district for natural beauty. It is a country in which nature awaits the help of man. The views become admirable when employed as backgrounds for architecture, or at least horticulture. Gardens are needed to enframe them, pavilions to command them. But Nature at once accepts and blesses such works of man, and the commonest painted wooden erection, if of good proportion, looks finer among the orchards by the Dal Lake than palaces of marble would appear in London. Pour the wealth of a metro-

polis into Kashmir, and you might make a paradise impossible elsewhere."

The last clause is ambiguous; but the general purport of the passage is clear, and it is, we suspect, true of a good deal of scenery besides that of the "Happy Valley." On the whole, Mr. Conway's impressions of Srinagar, though quite good-tempered, do not kindle in the reader's mind any great wish to see it, at all events till he has seen a good many other places.

From their quarters above Srinagar they travelled a day's journey in boats down the Jhelam; and here we get the first touch of Mr. Conway's delightful Gurkha contingent. Some of these cheery and plucky little men had been selected by Lieut. Bruce, who was of the party, from his regiment the 5th Gurkhas, to accompany the expedition, and most valuable members of it they proved themselves:—

"A few minutes before nine o'clock we began drifting down the river in the still moonlight. We were all in fine spirits, scarcely harmonious, however, with the mood of the night. We sang too rowdily, I fear; the poplar avenue having to echo back the strains of 'Tarara-boom-deay,' and I know not what other ribald ditties. Parbir excited the envy of his comrades, Lila Ram and Amar Sing, with 'Two Lovely Black Eyes,' which he had picked up in England. Zurbriggen contributed his native jodel to the general din. Our enthusiasm wore itself out as we entered the city. Lila Ram summed up his impressions of Srinagar in a brief sentence: 'A good big place, but damned dirty.' Parbir remarked: 'Me, Nepal, say, Kashmir woman good, Kashmir house good, Kashmir dirty.'"

Two days later (April 15th) the party left the plain at Bandipur, and took the new road to Gilgit.

"Our caravan was composed as follows. There were seven Europeans—Bruce, Dickinson, McCormick, Roudebush, Eckenstein, Zurbriggen, and myself; three Gurkhas—Parbir, Lila Ram, and Amar Sing; three servants—Rahim Ali (the head man), Habiba (Roudebush's bearer), and Jumma Khan (Dickinson's bearer); two *shikaris*—Salama (Roudebush's) and Shahbana (Bruce's); seven *naukars* (coolies who carried light loads and made themselves generally useful); forty-five expedition coolies; sixteen coolies for Dickinson's things; sixteen coolies for Roudebush's; and five coolies carrying Government stores for the Gilgit garrison—total 104 men."

At Gurais, their first halting-place, was the shrine of a Moslem saint. Mr. Conway made inquiries about it of the inhabitants, and was told it was Baba Darbesh's tomb:

"That is where he slept the night he first came to Gurais. No one may go in there, nor may any one alter anything. If they did, it would bring evil on the folk of Gurais. They would lose their goods and suffer much harm. 'I only looked in; I did not go in.' 'What you did was no harm. Durand Sahib pitched his tent within the wall, and he too looked in, and he gave the village much *bakshish*, and no one minded at all'—a pretty broad hint."

Before Gilgit was reached a pass 13,500 ft. high had to be crossed. The snow lay deep, and more fell; so that the leaders of the little army had some difficulty in getting their followers over. That night the only place free from snow, on which they could pitch their tent, was the flat roof of a hut. After this they began to come in sight of the giants, the first to show himself being the mighty Nanga Parbat (26,600 ft.). On May 2nd, crossing a low spur, they entered

the Indus valley, noticing "signs of disintegration on a large scale" in the ground, which portend another landslip, and consequent blocking of the Indus, such as has before now caused disastrous inundations in the Punjab. They stopped to press flowers.

"Whilst McCormick and I were thus engaged Parbir passed by gaily whistling. His coat was hitched through the belt of his forage sack, the wings of his waistcoat flapped about in the breeze, Bruce's gun was slung across his back, his blue umbrella was tucked under his arm, and he carried an ice-axe on his shoulder; his head was crowned with his own cap, and Zurbriggen's tope above it. There was always a cheery moment when Parbir came along."

At Gilgit the actual mountaineering began, and, it may be said, the exploration; for though Col. Godwin-Austen had surveyed the Karakoram range thirty years before, the resulting map was executed by people who had no practical knowledge of mountains, and was consequently of little value in the glacier regions. A few years ago, too, Capt. Younghusband made an adventurous passage over the range on his way from Turkestan, and visited the great Baltoro and Punmar glaciers. But for all practical purposes the ranges from which flow the tributaries of these and the still larger Hispar glacier were little better than a *terra incognita*. As it lies in close proximity to that strange no man's land "where three Empires" just do not "meet," it has an importance from another than the touristic point of view; and the time may come when the germs of mountain-craft implanted by Mr. Conway and Mr. Bruce in their Gurkha followers will bear valuable fruit. Hill-men by nature, the Gurkhas soon developed into excellent mountaineers. Another one joined the party at Gilgit, Karbir by name; and soon after, Lila Ram being ill, his place was taken by Harkbir of the same regiment — "the admirable Harkbir," as Mr. Conway loves to call him. The passage in which he is introduced deserves quotation, as showing the kind of material which we have at our disposal in India; and also, incidentally, as showing that in Mr. Conway we have an observer of men a whole heaven removed from the ordinary globe-trotter, to whom one dark face is as another, and their owners all "niggers," or at best "natives," alike:—

"Bruce's choice fell upon Harkbir Thapa, a sepoy of his regiment, who earned distinction at Nilt and was rewarded with the Order of Merit. A better choice could not have been made. He attached himself particularly to me, and always walked with me, carrying the plane-table and photographic things. He was remarkably intelligent; he taught himself by mere observation how to set up, level, and orient the table, and the tricks of the various cameras. He was an admirable companion, and we soon became the best and most inseparable of friends. I can find no words too high to express my appreciation of him. He lacked Parbir's joyous spirits, but he possessed a fund of quiet good sense and excellent feeling, rare among men of any nationality. Like all Gurkhas he was perfectly brave, but he was likewise humane. He was the first to notice if a coolie was ill, and to give him a helping hand or relieve him of his burden. In snowy regions he would deprive me of my waterproof tent floor to make the coolies comfortable—a duty I learnt to leave to him. But they never imposed upon him by shamming. He did his duty, and expected other men to do theirs."

While we are on the subject of the native followers, we ought not to omit Rahim Ali, the head man, or (if there had been any *domus*) the major-domo to the party. Of him we read that

"it seemed a point of honour with Rahim Ali to feed us best when we were in the worst places. On the 14th [August] it snowed all day, so he kept serving us with hot meals and continual supplies of soup or tea at intervals to fill up the time.....He gave us hot fresh herrings for breakfast, chops and a sweet omelette for lunch, soup, a joint, and scrambled eggs for dinner. He produced each dish with the grin of a conjuror. [N.B. This was at "Junction Camp," just ninety feet higher than the summit of Mont Blanc.] He always had a way of coming to me and asking, 'When would you like to have dinner?' In the early days of the journey I used to answer, as suited our convenience, 'In half an hour' or 'In an hour.' I soon noticed that such answers depressed him, and were not what he expected. I was intended to answer 'Now.' Then he would smile and say, 'It's quite ready.'"

Evidently Himalayan travel has its compensations. But the East always was the land of magic. Can Rahim Ali have been a Mahatma?

*Sed fugit interea, fugit irreparabile tempus,
Singula dum capiti circumvectamur amore.*

There is so much to talk about in Mr. Conway's book that the limits of a review article would soon be exceeded if we were to continue at this rate. Fortunately the mountaineering part proper has already been related, at all events in a summarized form, in the *Geographical Journal*, the *Alpine Journal*, the *Times*, and other easily accessible organs of information. Everybody who cares about such things knows that Mr. Conway crossed the Hispar Pass, a matter of nearly a fortnight's march over some seventy miles of glacier, up and down; that he reached the head of the Baltoro glacier, and stood under the mighty "K 2," the second in height of all measured peaks; that he beheld Masherbrum and Gusherbrum—the meaning of these names is not a bit like the sound—its only less mighty satellites; and that he climbed what, though merely a secondary summit of one of the lesser mountains of the group, is the highest point of the earth's surface ever trodden by human foot.

We have said nothing about Mr. McCormick's illustrations. Those who have seen and admired the original water colours will find that they suffer from translation into black and white, and reproduction by "process." Those in which there is most snow have come out the best. The pen-and-ink drawings (if such they be) seem to us the most satisfactory of all, at all events in the lower regions, where buildings and trees have to be represented. But even at their best they compare unfavourably, as book illustrations, with Mr. Whympers's wood-blocks, and the glaze on the paper—bad paper, too—essential to the proper execution of "process" blocks, forms a serious drawback to the comfort with which the volume can be read by lamplight.

Select Statutes and other Constitutional Documents illustrative of the Reigns of Elizabeth and James I. Edited by G. W. Prothero, Fellow of King's College, Cambridge. (Oxford, Clarendon Press.)

It is a very good sign that the quality of the higher historical teaching in this country is rapidly improving that there should be a demand for books of the sort now before us. Probably the 'Select Charters' of the Bishop of Oxford has done more than any other single book to teach the undergraduate and student the real nature of historical authority and the true character of historical evidence. Mr. S. R. Gardiner's more recent 'Constitutional Documents of the Puritan Revolution' has done admirable service in the same direction with regard to a later period. And now Mr. Prothero's volume comes as a "contribution towards bridging up the gap" between them. We hope that the good work may be persevered in, and that the reception given to this book may encourage the publishers to "fill up the gap" between the volume of Mr. Prothero and Dr. Stubbs's 'Select Charters.' We must regret, however, that a piece of bad management somewhere has still left a little gap between Mr. Prothero and Mr. Gardiner. The former book stops in 1625 with James I.'s death; the first document contained in the latter is the Petition of Right of 1628. Thus three important years have been omitted.

Mr. Prothero has chosen his documents with great care, and has plainly taken considerable pains to secure good texts. Although perhaps the majority of the pieces printed come from ordinary sources like the Statute Book, Strype, Rymer, D'Ewes, &c., a considerable number are printed directly from the manuscripts, and not a few see the light for the first time. In this relation we must specially praise the complete texts of six commissions, dating between 1559 and 1601, which set up the various courts of High Commission that from Whitgift's time onwards proved such a terror to Puritans and sectaries. Mr. Prothero cannot find the commission of 1583 issued at the time of Whitgift's appointment, but he shows clearly that the notion of Hallam that that commission marked a new starting-point in the history of the court is erroneous, and that the chief powers exercised by it were conferred on it even in the first commission of 1559. In another place Mr. Prothero's documents enable him to correct Hallam by showing that the clerical benevolence of 1587 was not, as the Whig historian thought, exacted without the constitutional sanction of a grant by Convocation.

Mr. Prothero has departed from the simple chronological arrangement of Mr. Gardiner, and divides his documents into subjects. The plan possesses its obvious conveniences, but it leads to some cross divisions. It is a little puzzling to find the Act of Uniformity, which is put under "Statutes," far separated from the "Ecclesiastical Documents"; but a careful and clear table of contents and a full and good index much facilitate the work of reference. In the headings which Mr. Prothero has affixed to his text we have only been able to discover one little slip—on p. 421, where

a circular dated December, 1604, is assigned to Archbishop Whitgift, though the date alone, to say nothing of the signature, "R. Cantuar.," shows that Bancroft, and not Whitgift, was the prelate who issued it.

Mr. Prothero has written a long introduction to his texts, which is a model of careful, scholarly, and patient work. Some few parts are, perhaps, somewhat wanting in emphasis and light and shade. But we have never seen the true doctrine that James I.'s reign is from most points of view a continuation of that of Elizabeth rather than the beginning of a new period put more clearly than it is by Mr. Prothero. Moreover, we must heartily praise the lucid way in which he shows how the parliamentary system, far from being repressed under the Tudors, was favoured systematically by those popular despots, who thus forged the weapons that ultimately destroyed their successors on the throne. But what is really most necessary in such a book is a close and accurate statement that really does introduce the documents to the reader, and Mr. Prothero's work, if only by reason of his constant references to his texts, supplies just the sort of help that the real student wants. Sometimes we seem to notice the disadvantages of the method of working backwards which the Clarendon Press has adopted in connecting this book with its fellows. But under these circumstances Mr. Prothero is quite right to say a little about the origin of some of the institutions whose work is illustrated in his documents. His account of the origin of the Star Chamber, in spite of being short, is admirably clear and to the point, but it is a pity that he has taken no pains to trace the origin of the Council of Wales and the Marches, contenting himself with the statement that, though confirmed by Act of Parliament in 1542, that court existed previously. It would not have taken long to point out how the court gradually developed from being the personal council of the household of the Prince or Princess of Wales, the custodians of their persons, and the administrators of their domains and principality, until it became a permanent local tribunal which did the good service of first making the Principality and Marches a peaceable and orderly country to live in. Moreover, it was not merely the condition of the Welsh border that necessitated the creation of the court. All Wales, Principality and Marches alike (and the Welsh Marches were not simply the borders), was equally disturbed, and this not simply because Welshmen were half-civilized or even "half-conquered," but because of the impossibility of enforcing any law, owing to the clashing of the petty feudal jurisdictions of the Lords Marchers, that, until Henry VIII.'s great measures of reform, kept Wales from any real prospect of peace and good laws. But Mr. Prothero might, perhaps, answer that these questions would have carried him too far from his period. On other points we have nothing but unqualified praise for his scholarly work, and our only complaint here is caused by a possible fault of omission.

Early Editions: a Bibliographical Survey of the Works of some Popular Modern Authors.

By J. H. Slater. (Kegan Paul & Co.)

MR. SLATER'S well-earned reputation as a bibliographer and student of the fluctuations of the book-market may not be materially enhanced by this new work, but it will serve to carry the volume far and wide among the ever-increasing multitude of English and American collectors; and although the limits he has imposed on himself—"some popular modern authors"—will cause disappointment here and there, the selection has been made in so catholic a spirit that the grumblers, on that score at least, will not be numerous. The circle of "fashionable" authors (which would have been a designation more strictly technical than "popular") is being furnished daily with new recruits, partly through the widening of taste among collectors, and partly through the intelligent efforts of the dealers, who make it their business to provide their customers with new tastes. The mob comprehensively known as "book-collectors" is composed of almost as many varieties as of individuals, but it may be divided roughly into two bands—one of which cares mainly for the outside and the other for the inside of a book. The two companies intermingle so much, it is true, that no sharp line can be drawn, but the old reproach levelled at the bibliomaniac suspected of reading his books has become obsolete. Nowadays he is expected to pretend that he reads the books he buys, even when he happens to be a votary of the *éditions de luxe*, a pleasure one would imagine to be confined mainly to the physically robust.

The most respectable class of collectors, and therefore the smallest, is composed of those who buy solely for purposes of reading or study. They desire the possession of first and early out-of-print editions of good authors, partly for the sake of the interest which such things have for all intelligent persons, and partly that they may be able to trace the development of an author's mind and taste. Happy are they who filled their shelves with such treasures before the shops and stalls began to be harried by mere bric-à-brac collectors, the horde which had hitherto satisfied itself with china, or violins, or snuff-boxes, or "the tobacco pipes of all nations." Not less happy they who, beginning with the properest of motives, have succeeded in preserving their virgin tastes unsmirched by the vulgarities of mere curiosity hunting. If the ruthless competition of the long-pursed barbarian has hampered the poor student in the exercise of his legitimate tastes, let him seek compensation in the fact that the same competitor has served to check the free indulgence of those which are illegitimate. To some extent it is doubtless true that book-hunting has become a rich man's sport, but the extent to which it is true is very limited, for a man may still line his walls with the best books in the best and most "curious" editions for a tenth of the sum he would have to expend if he covered them with tolerable paintings, or with the choicest engravings or etchings. Truly, the collecting of rare editions is no longer what it was a quarter of a century ago—the game, at all events, is no longer so

plentiful at the stalls; but it is still a sport suited to comparatively moderate purses, and even the poorest man who knows his way about gets stray shots which bring to his cheek a glow of pleasure unknown to his brother whose game is driven past his gun by the professional beater.

A glance at Mr. Slater's list of "Contents" shows that it is mainly for the bric-à-brac collector that he has catered, for of the thirty-two names it comprises, less than a moiety have produced works which have the least chance of taking a permanent place in literature; and of the remainder a painfully large proportion have nothing whatever to do with literature, properly so called. The books of such authors as Albert Smith, William Combe ("Dr. Syntax"), Pierce Egan, and some others in Mr. Slater's selection, are collected solely for the sake of the illustrations to which they are attached, and should properly have been entered under the names of Leech, Cruikshank, Rowlandson, and so forth, or, better still, have been omitted altogether, and reserved for a treatise on book-illustrators. The list, too, is burdened with the names of no fewer than ten living authors, all of whose works which possess the slightest importance, and most of whose "editions," are easily procurable—a superfluity for which not Mr. Slater, but the absurdities of the bric-à-brac bookman must be held chargeable.

The essentially unliterary character of the traffic in "editions" is made clear, not only by the inclusion of the names above mentioned, but by the omission of all those which had glorified English literature before the middle of last century, and of such shining moderns as Scott, Keats, Wordsworth, Coleridge, and Lamb. Of course, the rarer editions of the works of the great ancients and moderns are still collected, and fetch high prices; but Mr. Slater knows his public, and gives place only to "the most popular modern authors"—those most popular, that is, with his *clientèle*. It follows, therefore, as a natural consequence, that his list affords a spectacle at once sad and comic; it is as levelling as death or the Post Office Directory—the order running in this fashion: "Burns (Robert); Byron (Lord); Combe (William); Dickens (Charles); Dobson (Austin); Egan (Pierce); Eliot (George)," and so forth. One class of books has been wisely omitted altogether by Mr. Slater, for its inclusion would have made 'Early Editions' *roocco* before a twelve-month was over. "In this compilation," he writes,

"books published in extremely limited quantities, for the obvious purpose of inducing speculation, have no place. The importance of many of these books is fictitious, and their quoted value illusive."

And he might well have added that their natural gravitation towards the "fourpenny box" has to be arrested by artificial means. Mr. Slater deals only with books for which there is more or less of a real market, and quotes current prices for good and perfect copies—"where auction-values are given," he says, "they are based on a close average, and do not necessarily represent any sum actually realized on any particular occasion." Recent correspondence which has appeared in our columns shows that his estimations

have not met with the approval of all collectors. This is not altogether to be wondered at, for so individual is the quality of each copy, and so much does the value depend on minutiae of condition, that the principle of "averaging" is apt to be so misleading that it is hardly applicable at all. Then Mr. Slater tells us that, personally, he does not collect books, and this, we fear, must be taken as a very damaging, if not an absolutely fatal admission. The true, actual value of any commodity is only to be learnt by one who is personally and habitually engaged in the higgling of the market-place. The proverb which teaches us that the looker-on sees the game best may, perhaps, be true of games; it cannot be true of any description of traffic. As regards the book market Mr. Slater is almost if not quite as much an "outsider" as he would be in respect of the Stock Exchange if he depended for his knowledge of the value of speculative shares on "City articles." Real knowledge of the current value of such securities is confined to speculators and their brokers, who are dealing in them from day to day. It is the lack of this personal, practical kind of knowledge which casts an air of unreality over many of Mr. Slater's articles. His knowledge of "points" seems to be considerable, and it often enables him to give useful hints to the young collector, for books have as many technical "points" as the dogs or poultry which are sent to shows. The most conspicuous defect of 'Early Editions' is the want of exact collations to all the items. Collation, exact and exhaustive, is the be-all and end-all of bibliography; prices are so constantly fluctuating that Mr. Slater's quotations will soon be as obsolete as those of 'Lowndes.'

So little attention has been paid to the all-important matter of collation that the "display" of title-pages is not indicated, and even their punctuation is frequently given inaccurately. Mr. Slater cannot have compared the original and the reprint of Browning's 'Pauline' very carefully, for he states that so far as he is aware Mr. Wise's reprint differs only from the original as to the paper (which Mr. Slater says he has seen manipulated so as to look old and mellow) and as to the type of "October" on the last page. As a matter of fact the "leading" of the pages of the two texts differs considerably, and the type used for the reprint, though closely resembling the original, is by no means identical. The title of Browning's 'Strafford' is given with five misprints, and although the description mentions "a label," nothing is said as to what is printed on it. "There is more than one edition," says Mr. Slater, "notably that by Emily H. Hickey.....There is, however, no mistaking the original," &c. Is there really more than one author's separate edition of 'Strafford' (for Miss Hickey's is a school-book)? If so, Mr. Slater might have been expected to describe it. Of 'Bells and Pomegranates' we are told that "eight distinct and separate poems go to make up a full set." Of course Mr. Slater meant to say *parts*, not "poems," and forgot to say that there was a "second edition" of No. V.—'A Blot in the 'Scutcheon'—the presence of which, in place of the first, reduces the market value of a set considerably. Of 'Christmas-Eve and Easter-Day'

(Mr. Slater omits the hyphens and the publishers' address) we are told that an American edition appeared in 1886—"Subsequent English editions are unmistakable." If Mr. Slater knows of any such (except in collected form), the dates of their publication should have been given.

Mr. Slater accounts for the high prices fetched by Burns's Kilmarnock 'Poems' by its rarity—"copies are now hardly to be met with in any condition." As a matter of fact, the number of copies known is considerable, and fresh ones turn up not unfrequently; it is rather the multiplicity of competitors which keeps up the price. The article 'Burns' is very inadequately treated, and the same is true of 'Lord Byron' and 'Leigh Hunt.' In the last the title given to the *Reflector* bears no resemblance to that given to it by Hunt, and ends "N.D. (but 1810-12)." As a matter of fact, not only are the four numbers "frequently found bound up in two vols. 8vo.," but each volume has a title-page to itself, and each is duly dated "1811," all the numbers except the first having appeared in that year. "Byron, Hazlitt, and Shelley," says Mr. Slater, "also contributed to its pages"; but as none of the three did so, Mr. Slater has probably confused the *Reflector* with the *Liberal*, which he does not mention at all. Although the greater part of Leigh Hunt's life was spent in the production of literary periodicals—the same periodical, one might almost say, under varying names—the *Reflector* is the only one which finds a place in Mr. Slater's list! Of the books mentioned, 'Lord Byron and some of his Contemporaries' is incompletely described, no notice being taken of the portraits contained in both editions. The octavo issue is described inadequately as "a second and better edition," and the market values of both seem to be seriously understated. The title-page of 'The Story of Rimini' is very inaccurately and incompletely reprinted—even the publishers' names being omitted. The fact that Mr. Meredith's 'Evan Harrington' was first published (with illustrations by Charles Keene) in the second and third volumes of *Once a Week* is ignored, while Mr. C. K. Shorter's interesting edition of 'The Tragic Comedians,' with biographical notices of the actors in the tragic-comedy, is not mentioned. The article 'William Morris' is strangely, but deliberately left incomplete. No collector could have any difficulty in gathering all necessary information with regard to Mr. Morris's principal works; his difficulties would only arise when he began to get together the pamphlets, artistic and socialistic, which have been issued by the poet. These are dismissed by Mr. Slater as, "for various reasons, not of much interest to the collector"! None of the reasons is mentioned, so that it is impossible to estimate them. The account of the works of Dante Rossetti leaves much to be desired. Even as regards so common a book as the 'Poems' (1870) it is not pointed out that the text of all the first four editions is identical, the sheets of all having been printed off at the same time from the same type, and issued in four parcels ("editions") of five hundred each. Nor is it mentioned that the "gilt design of roses and trellis-work" of the binding was de-

signed by the poet. In the case of the 'Ballads and Sonnets' nothing at all is said of its binding, and the collation is incomplete.

In works such as 'Early Editions,' which are made up of a multitude of details, there must necessarily be a great many errors, and large allowance must be made, except where the error is manifestly due to carelessness. It is to be hoped that Mr. Slater may find in a second edition an opportunity of correcting not only the slips which his various critics have pointed out, but also the numerous others which a careful revisal on his own account will bring to his notice. He will add one more to the many benefits he has conferred on the collector if in the second edition he will omit all reference to the thorny subject of prices current, and make use of the space so gained by adding the careful collations which alone give permanent value to a bibliography.

Church Folk-lore: a Record of some Post-Reformation Usages in the English Church, now mostly Obsolete. By the Rev. J. Edward Vaux. (Griffith, Farran & Co.)

It is difficult to understand why this book is called 'Church Folk-lore'; nor do we understand its second title. It contains a great deal that is not folk-lore and a great deal that is not Church usage, while, on the other hand, it does not contain all the folk-lore that appertains to the Church, and there are many usages which ought certainly to have been discussed in it. If it were a mere question of title, it would be easy enough to effect a change when a second edition is called for, or to pass on after recording our objection. But, unfortunately, the difficulty does not end with the title. Mr. Vaux has collected a great quantity of curious notes on Church usages which obtain locally, and which he rightly assumes are relics of an earlier universal usage in the Church; and as these notes are mostly obtained from observations of the local clergy communicated to Mr. Vaux, and through him now printed for the first time, they may prove of considerable value and interest to the future historian of the Church. He does not pretend to be more than a collector—in fact, his book is almost irritatingly simple in its methods on this account; he has printed a highly curious note-book, and he tells his readers so very plainly. But then he will here and there introduce an explanation of a custom or superstition in terms of the utmost certainty: "no doubt" one custom is derived from the Romans, "of course" another is a relic of Druidism, while others are called very ancient, because parallels are mentioned in the Old Testament. We do not want to be unnecessarily severe upon a writer like Mr. Vaux, who puts before us his collections in so transparently simple a fashion; but it is to be expected in these days that an author professing to deal with any branch of folk-lore should at least know some of the results of the Folk-lore Society's labours during the past sixteen years. We can assure Mr. Vaux that the Welsh sin-eater is by no means an undisputed successor to the scapegoat of the Bible, for Mr. Hartland has supplied a far more reasonable explanation; that well-dressing with garlands is not more or

less an imitation of the Tissington ceremony; that the original significance of the St. Briavels custom of cutting underwood is not entirely lost. Many customs and superstitions like these are quoted by Mr. Vaux from Henderson, Hone, the *Gentleman's Magazine*, and other well-known folklore publications without any purpose, so far as we can see, for they are not Church folklore. Because, for instance, the local deity of wells has been replaced by the Christian saint, it does not thereby follow that the cult of sacred wells belongs to Church folk-lore. In Ireland it happens that the Roman Catholic Church did actually take over some of the ceremonial usages at sacred wells as a part of its own ritual, and it may be that this same circumstance has brought about the survival in England; but to deal with this subject is not Mr. Vaux's professed object, nor is he equipped for the task. In point of fact, a book on Church folk-lore is very much needed. It would disintegrate those parts of ancient ceremonial which have been accepted by the Church and so preserved, and those parts which have been rejected by the Church and retained by the people, and it would seek to draw conclusions from the line which marks the respective areas of acceptance and rejection. But Mr. Vaux does not do this. For instance, he takes it that all customs connected with birth, marriage, or death are Church folk-lore, because the Church has to deal with all these stages of life; and the significance of the division between Church and popular usage is thus entirely lost sight of. If he had kept to his subject more closely, he would have had room for such important branches of it as the robes of the priests, the sanctity of the priesthood against the powers of witchcraft and faircraft, the growth of superstition around the church structure, church furniture, and ceremonies, and the remarkable customs which have remained in particular churches almost unchanged from pagan times.

But we will not leave Mr. Vaux in this complaining mood. Our quarrel with him does not involve the proposition that his book is altogether useless. It contains a great deal of information which is given at first hand and which cannot be obtained from any other book yet printed. The custom of "flapping the church" in Yorkshire is most curious, and we have never heard of it before. It would be interesting to know its origin. The fact that in Cumberland it is quite against the rule for the fathers and mothers of the couple who are to be united to attend a marriage is very significant, and further examples would be most welcome. We should like, too, to know more of the processional dolls, of which Mr. Vaux gives one or two examples. Moreover Mr. Vaux has an eye to the humorous in these things. Some of his stories are really very good. The quarrel between two ladies as to their respective rights to a pew, which was decided by the astute rector saying that the elder had the stronger claim, we think we have heard of before; but others are quite new. At Connemara some dozen dogs sat behind their masters in the chapel during mass:—

"One of these dogs amused me greatly. He sat most quietly through the earlier portion of the mass. As soon as the Creed had been recited

and the celebrant turned round to deliver the sermon, the dog looked up as much as to say 'Oh! sermon time! all right,' and having, dog fashion, walked round three times, curled himself up for a comfortable sleep. The sermon, which did not last more than ten minutes, being over, the dog woke up and sat on his tail behind his shepherd master until the service was ended. There was something so deliciously human about this that I have never forgotten it."

In Devonshire the churaching of women is termed "uprose":—

"I shall never forget (says my informant) the bewilderment of a strange clergyman who had taken a baptism in a parish church in that county, when the clerk followed him into the vestry with the mysterious announcement: 'Her wants to be uprose.'"

One further story we must find room for:—

"Shortly before his death Mr. Baldwin intimated his desire to be buried at sea in order to disappoint the frequently expressed intention of his wife that if she survived him she would, out of contempt for him, dance on his grave."

We agree with Mr. Vaux that there is a delicate vein of humorous irony conveyed in the husband's dying request, which has rarely been equalled on such an occasion.

NEW NOVELS.

Mary Fenwick's Daughter. By Beatrice Whitby. 3 vols. (Hurst & Blackett.)

To write a sequel to a successful novel is, of course, rather a dangerous experiment, though it is one for which there are plenty of distinguished precedents. In the present instance the risks are unusually obvious, for the successors to Miss Whitby's clever story 'The Awakening of Mary Fenwick' have been chiefly remarkable for their disappointing inferiority to her first book. She may be said, however, to have justified her courage in reviving the Fenwick family. Mary's daughter "Bab" is once more a strong and striking character study. The healthy, spoilt girl, with her slow perceptions and love of outdoor pursuits, is a familiar type of English country-house life. She exists by thousands, but has seldom been more skilfully manipulated than by Miss Whitby. The underlying large qualities, which eventually balance a total deficiency of small ones in the manly and chivalrous maiden, are developed with skill and consistency. The unconscious egotism with which this stupid girl tramples on all the finer susceptibilities of the young man who cannot help adoring her is vividly drawn. Jack Holland's determined effort to break away from her, his apparent success, and her clumsy astonishment are treated with power and restraint. Bab's subsequent adventures and the development of her soul after various afflictions have reduced her animal spirits to a lower pitch, her experience of an egotism far grosser than her own, lead up by clever gradations to a climax which is, perhaps, a little obvious. It is certainly not a wholly satisfactory one to a reader who has been vividly impressed by the two striking character sketches in this clever story.

Winifred Mount. By Richard Pryce. 2 vols. (Methuen & Co.)

THOSE who have followed the steps of the clever young novelist Mr. Pryce need not be

told that he has written, and probably will write, better things than 'Winifred Mount.' It is a smart and vivacious enough bit of work, but that allowed, the best has, perhaps, been said of it. Mr. Pryce shows himself, as usual, quite "in the movement," in the heart of the London of pleasure, with its passing fashions and ephemeral catchwords. In general a neat and compact workman, we miss in this story a leading motive and a sufficiently distinct centre of interest. The matter is shovelled in anyhow, as though the arrangement were of no consequence. There are false starts—incidents that appear to be taking one somewhere, and are, after all, out of the thoroughfare altogether. The mystery that overshadows the heroine from the outset turns out to be utterly inadequate, and at the same time unnecessarily painful. The sleep-walking episode is absolutely useless for furthering the action of the story or explaining the characters of the actors. Had it opened up some new phase it would have had its reason, but it does not, and is consequently only material in the wrong place. It but serves to show Mr. Pryce's curious affection for the morbid, ugly, or merely uncomfortable in situations. The best of the book is the French school, where the three girl friends who figure in the story are introduced. Their talk is sometimes natural and girlish—nineteenth century girlishness, of course. Later on, though the three are carefully differentiated and contrasted, there is a want of discrimination and point, and the reader sometimes has to turn back for a page or two in order to see which girl is for the moment speaking. There are clever, sharp bits of writing, effects of London people in London and elsewhere; but the "society fooling" is just a little forced and unspontaneous at times, though, perhaps unfortunately, not always unlike the real thing.

The Prodigals. By Mrs. Oliphant. 2 vols. (Methuen & Co.)

THERE is a limit to the greatest power of production. It would be little short of a calamity should Mrs. Oliphant's vein become exhausted, yet her present work betrays signs of too rapid workmanship. Natural and pathetic as are the mental troubles of tender-hearted Winnie, who is rent by the divided duty of respecting the wishes of her dead father, whom she loves in spite of his tyranny, and of preserving to her brothers what she considers their rightful inheritance, we cannot but find them somewhat too long drawn out for the substance of the story. And this is of the thinnest. It is impossible to construct a novel absolutely without incident. And therefore, though Winifred is charming, if a little silly; though her two shiftless brothers—George, careworn and anxious, and Tom, cubbish and egotistical—are drawn with many a clever touch of cynical appreciation; though that innocent schemer, the stout sister-in-law from Australia, and even Mr. Hopkins, the butler, are sketches which show the master hand, the present volumes are inadequate to sustain a reputation which every lover of fiction values. Not that more may not be evolved from the future fortunes of the heroine and her manly lover, who is a gentleman of much promise.

The Ban of Maplethorpe. By E. H. Dering. 2 vols. (Art and Book Company.)

THE most interesting features of these volumes are the biographical sketch of the author, and certain views of two typical manor houses, Surrenden Dering and Baddesley Clinton. The friendly generosity of the late Mr. Dering to the ancient family of Ferrers seems creditable to all concerned; but in spite of many complications, and the tortuous machinations and signal defeat of certain villainous adventurers, branded with such unlovely names as Twerleby and Diabolouski, the romance is merely a vehicle for the conveyance of certain doctrines of scholastic philosophy, which are the less impressive in that the hearers of these doctrines never venture to argue, but meekly accept the truths set before them by their eloquent instructor. We need not complain of such characteristic judgments as that Cranmer, Ridley, and Latimer were "three of the greatest scoundrels in England," still less of allusions like that to "Dr. Benson, who fancies he sits in St. Augustine's chair," but may acknowledge that however thorough-going a partisan was the writer, he evidently possessed considerable reading, and, apart from his polemical enthusiasm, considerable shrewdness. Some of the studies of Anglican clergymen, such as the High-Church Dean, or the Evangelical "old Blunderton, with his congregation of faithful men," are humorous enough. It is characteristic that all the virtuous people, even to a noisy Squire Blastmore, whose name is strictly onomatopœic, become sooner or later members of the Roman Catholic Church.

Tom Sawyer Abroad. By Mark Twain. (Chatto & Windus.)

MARK TWAIN may console himself with the reflection that even greater writers than he have found that an attempt to pursue the fortunes of successful characters in a second book has proved a failure; for 'Tom Sawyer Abroad' will come as a grievous disappointment to admirers of the 'Adventures of Tom Sawyer' or of his friend Huckleberry Finn. Both boys reappear in this volume, but they have lost nearly all their fun, perhaps because they have become older in the interval. Their conversations are really quite dull, and there is not an adventure worth remembering; nothing, for example, approaching that beautiful performance for three days only at the riverside village in 'Huckleberry Finn.' The two boys with their negro friend Jim are taken off in a flying machine from their home in America, across the Atlantic and the Sahara, to Egypt. The perfection of the machine is such that hardly any adventures are possible, so they are reduced by way of incident to tantalizing lions in Africa by hanging just above their reach; and the sort of joke which comes almost as a relief is Huck Finn's inability to understand that they are passing over Indiana because it is green, and not red as shown in the map. Mark Twain has often proved that he has the gift of being amusing; it is a pity that he should squander himself on such a book as this.

A Costly Freak. By Maxwell Gray. (Kegan Paul & Co.)

'A COSTLY FREAK' suggests little in the way of adverse or other criticism. When one has said that the plot—wherein a cat and a dog play the most important parts and are responsible for a painful entanglement in human affairs—is far-fetched, improbable, and rather poorly treated, and that some of the "humans" show not much worldly wisdom, the worst is said. When it is added that the character of the Evangelical parson has sundry finely expressed traits, and that there are others with hints of human nature, the best seems to have been put forward. We are far from wishing to say that the author of 'The Silence of Dean Maitland' has written a superfluous volume, yet see no opportunity of giving it unqualified praise or blame.

Only a Drummer Boy. By Arthur Amyand. (Osgood, McIlvaine & Co.)

THERE is a frankly amateurish strain about 'Only a Drummer Boy,' yet it indicates real acquaintance with barrack life and manners. There is also a thread of something a little "put up" and melodramatic; but as it appears to be a first story, and guiltless of real affectations or outrages on style or taste, we have no wish to pick holes in it. The drummer boy comes of a good old stock, though his father, through his own imprudence and the neglect of his family, has gone down in the world. The boy, after his death, weary of the cold neglect and enforced protection of an uncle, enlists in "The Strappers." Some of his experiences are well told, though they suffer from a want of focus, and the final pages scarce fit the restrained tone of the earlier chapters. A want of balance and finish helps, too, to make of it a less effective story than it might be.

Le Droit de l'Enfant. Par Georges Ohnet. (Paris, Ollendorff.)

M. OHNET'S "Battles of Life," as he styles all his novels, still sell by the hundred thousand, and his 'Le Maître de Forges' was already some time back in its "306th edition." But M. Ohnet has given up trying to conquer the literary public, and works for "the masses." He turns out long and crowded volumes containing dramatic situations, although, in spite of the success on the stage of 'La Comtesse Sarah,' no one can style him with truth a great dramatist. 'Le Droit de l'Enfant' is not inferior to 'Serge Panine,' and a confirmed novel-reader may make it cover two wet days. In his novel 'La Comtesse Sarah' we had hoped that there was better promise. We shall have to drop him from our list of novelists who count with a picked public, but his books will still sell at least the "eighty editions" of his worst, and his plays will still run,—if not at the Gymnase, like his best, at least at the Porte Saint Martin. 'Le Droit de l'Enfant' is constructed on the ordinary lines of the French popular novel—immorality with a moral—and so deftly turned that its sentimentalism may make even the hardened critic weep.

Ce qu'elles peuvent. Par Jeanne Schultz. (Paris, Calmann Lévy.)

THE author of 'La Neuvaïne de Colette' gives us in one volume one novel and one short tale. The former is a touchingly-told history of the first love of a girl for a man much older than herself, who, indeed, only "wanted to see," as he puts it, "the woman in her woke into being—nothing else." The second story is also that of a lost love—otherwise lost. In this sad narrative it is poverty that steps in to crush the poor girl's sentiment.

PHILOLOGICAL LITERATURE.

SOME time ago the *Athenæum* mentioned the forthcoming publication of a concise Syriac dictionary by Miss Payne-Smith, based upon the 'Thesaurus Syriacus' by her father, the Dean of Canterbury. Specimens were sent by the Delegates of the Clarendon Press, who undertook the publication of it, to prominent Syriac scholars on the Continent, in order to have their advice as to the method of the dictionary, which will address itself to students in the universities. Meanwhile Dr. Karl Brockelmann has undertaken the same kind of work, *Lexicon Syriacum* (Edinburgh, Clark), of which the first fasciculus contains the letters a to h. This explains the Syriac by Latin, and where the Latin is not clear, the English equivalent is given. Miss Payne-Smith's dictionary has only English equivalents, and this is certainly preferable. Dr. Brockelmann gives references to all possible Syriac works, and also to Assyrian texts, which is not only unnecessary for students, but also confusing. Miss Payne-Smith is more sober in this respect. The transliteration of Greek words which the German scholar gives is superfluous. The phraseology peculiar to Syriac is entirely neglected by Dr. Brockelmann, and the derived forms are not in their logical order. In the latter points the English work is more logical. As to the typographic execution, the German work cannot rival the clear and elegant composition of the Clarendon Press. If we are not mistaken, the price of Miss Payne-Smith's dictionary will be lower than that of the German. In one word, these two dictionaries will scarcely be rivals. English and American students will certainly prefer the English explanations to the Latin, which are in general obscure. Syriac is taken up now on such an extensive scale by the universities of all countries that there is room for the two dictionaries, which will complete one another; but it is certain that Miss Payne-Smith was the first in the field, and the Delegates of the Clarendon Press are right to continue the work which they had begun before the German work was even planned. We may mention another kind of rivalry in the Syriac field. Dr. Rahlfs, a pupil of the late Prof. Paul de Lagarde, criticizes severely in the *Göttingische Gelehrten Anzeigen* the edition of the Syriac lexicon of Bar Bahlul by M. R. Duval, who has replied in the last number of the *Journal Asiatique*, showing that his critic scarcely knows the rudiments of the Syriac language. Such attacks put Oriental learning in no favourable light.

THE Society for Promoting Christian Knowledge, ever zealously at work in the cause of vernacular education in Africa and the East, has lately brought out a *Second Yao-English Primer*, by R. S. Hynde, which is intended to serve the double purpose of assisting Europeans in learning Yao and natives in acquiring English. The Yao are a powerful agricultural nation south and east of the Nyasa, extending as far as the Shire Highlands, and are bordered on the west by the Manganga, in whose language (which belongs to the southern sub-division of the eastern branch of the Bantu family) the

first instalment of the 'Pilgrim's Progress' has just been published by the Society. Turning about eight degrees north, to the dialects spoken in the regions between Bagamoyo on the coast and Tabora, which are all of the Swahili type, we have before us a *Primer in Ki-Gogo*, a vernacular spoken to the west of Usagara, and a book of *Hymns in Ki-Megji*, the local dialect of Mamboia, in the northern part of Usagara. A reading book and portions of the Prayer Book in the same language are in the press.

In view of the growing political importance of the languages of Africa, it appears highly desirable that the *Zeitschrift für afrikanische Sprachen*, founded and ably conducted by the late Dr. Büttner, but discontinued since 1890, should be resuscitated on international lines, and supported by the various governments mainly interested in the civilization of Africa. Such a revival, while tending to promote and stimulate literary research, could not but be also fruitful for practical purposes.

SHORT STORIES.

The Flower of Forgiveness. By Flora Annie Steel. 2 vols. (Macmillan & Co.)—Barring none—save only Mr. Kipling—Mrs. Steel is our best exponent, among novelists, of the complex phases of Anglo-Indian life. Few without being tedious could enter so completely into the core of native thought and feeling, or set a reader's understanding and sympathies so quickly at work. Mrs. Steel is never tedious, and these volumes of short stories are, as might be expected, distinctly good reading. We are not inclined to quarrel with so attractive a title as 'The Flower of Forgiveness.' Though the story that gives its name to the volumes is the first, it is by no means the most important. Each tale is a more or less artistic illustration of some point or other in the traditions, customs, and outlook of a people acted on by alien influences. Time-worn superstitions, mysteries of caste, the wretchedness of widowhood, the contempt for female offspring, the conditions of land tenure, the progress and effect for good or ill of European ideas and rule, are brought out, as it were incidentally, in the course of a story. The author has evidently lost no opportunity of studying the racial differences and idiosyncrasies so often unnoted in the teeming millions who, like streams of human life, flow side by side for centuries without mingling. The sense of extreme antiquity and mystery, that seems the secret of Indian peculiarities, and the effect of our own civilization have permeated her fancy and informed all her material. The complicated undercurrents responsible for many obscure tragedies in Eastern lives are felt by her intuitively and intensely. Cases unknown or ignored by the majesty of the law, unmeasured by foot-rule and not entered on any revenue map, are present to her. Some of the stories—and they are not the least admirable—deal with peasant life, agrarian difficulties, and the tortuous ways of the usurer. The patience on the one side and the oppression on the other are quietly and, one may suppose, fairly presented. There is no overstrained sentiment or cheap pathos in Mrs. Steel's wares. 'In the House of the Copper-smith,' 'Feroza,' 'The Bhut Baby,' 'Ramchunderji,' 'Heera Nund,' and 'For the Faith,' have each and all mixed elements of humour and pathos. But the best of all is, perhaps, 'The Footstep of Death.' The truly philosophic attitude of the blind beggar, his patience, sweet courtesy, yet undying revenge, show some of the author's best qualities—tenderness, sympathy, grace of expression, and a humorous observation as pleasant as it is rare. Here is the description of a smile, not included in Blake's list of the species: "A curious anthropic smile which while it welcomes the object has a kind of circumambient beam of mutual congratulation for all spectators of the benevolence." Most people have seen such a

smile, though they may not have been able to define it.

The Upper Berth. By F. Marion Crawford. "Autonym Library." (Fisher Unwin.)—Mr. Fisher Unwin starts his companion series to the "Pseudonym Library" by a couple of short stories by Mr. Marion Crawford. The volumes promise to be as handy in shape and size as those of the original series: the printing is excellent, the paper is good, and the external appearance is neat and attractive; but to judge from this specimen the letterpress will hardly prove as attractive as it has been in a majority of the "Pseudonym Library" publications. The publisher evidently wished to start the series with a well-known name, trusting to the attractions of the name rather than of the stories, which are very trivial. The title story, it is true, has some of the elements of a good ghost in it: the green slimy thing is distinctly gruesome, and its accompaniments inspire some horror, but nothing much comes of it, while its want of plausibility detracts from the interest. It is a good idea insufficiently worked out. But the second story has not even a good idea in it; its details are dull, and the central incident awakens no astonishment. The little pamphlet enclosed with the book, containing various puffs preliminary of the series, was not a happy inspiration on Mr. Unwin's part.

In Varying Moods. By Beatrice Harraden. (Blackwood & Sons.)—The first and longest story in this volume is the most charming. It tells about a scholar who is detained by an accident in a quiet Shropshire inn, and who wins the hearts of all the villagers by his gentle ways; above all, he unconsciously gains the love of a discontented village maiden who is half engaged to the exciseman, and he has to show great delicacy and tact in proving to her that her love is wasted. Altogether it makes a most touching story: the scholar, for all his unworldliness and simplicity, never becomes effeminate, and the maiden's vague unrest and dissatisfaction with her commonplace surroundings make an admirable contrast to the delight which the same circumstances afford him. Miss Harraden also gives the idea that she knows and loves the country well. The conversations of the natives, especially of the energetic hostess of the Green Dragon, are attractive by their quaint and genial humour and their evident truth. In a word, it is hardly too great praise to say of this story that its pleasant country people and their kindly observer suggest some of Mr. Hardy's most charming work. The other tales, with one exception, are not nearly so good as this one; the exception is 'A Bird on its Journey,' which, though slight, is a fresh and cheerful little story. Without any attempt at detailed description the author somehow manages to give in it just the joyous feeling of exhilaration which a Swiss mountain village can give, and the innocent trick of the merry little lady who tunes pianos is just sufficient motive for a tale of such slender proportions. After these two the lugubrious nature of the other contents of the volume is almost unpleasant: 'The Umbrella-mender' is quite a horrible study of madness, and there does not seem enough interest about the characters to make it reasonable; the 'Allegory' is dull; and of the remaining stories the best criticism is that Miss Harraden can be more interesting when she chooses.

The Monk of Mar-Saba. By Joseph Hocking. (Ward, Lock & Co.)—Of the two stories contained in this volume, 'The Monk of Mar-Saba' and 'Elrad the Hic,' the title-story is the better; but neither is so good as some of Mr. Hocking's former work. For one thing, instead of dealing with people whom he knows well, his subjects are taken from the less familiar ground of wild Bedouin tribes in Palestine; moreover in both, but especially in the second story, there is a well-

intentioned, but rather oppressive flavour of guide-book information, which the comparative facilities for personal observation offered by travelling agents in these days render almost superfluous. The heroine of both stories (she is differently named in the two cases, but is evidently the same person) is a rather old-fashioned type of the fearless British blonde, whose chief characteristic is a deficient sense of humour. For example, in the first story the Bedouin chief, addressing the interpreter, says, "Tell her that I am Abou Gamska, chief of the greatest Bedouin tribe, and that I have cast my eyes upon her in favour," to which hardly anything could sound more ludicrously ineffective than her answer, "Tell him that I am Esther Morton, an English girl, and that our love is not won in this way. Tell him that if he will take me back to my father," &c. Her very name sounds ridiculous. Still there is a very stirring incident of a ride for life in this story; it is admirably described and exciting to the end; and in the second story the account of the crucial minutes, when the heroine's fate hung in the balance, is given with a vigour that almost excuses an otherwise dull story.

Eighteen of Them—Singular Stories. By Warwick Simpson. (Leadenhall Press.)—Mr. Simpson tells some amusing stories shortly and pithily. He has a happy knack of introducing with success such incongruous effects as the statue of Nelson conversing with his stone lions or a waxwork figure endowed with vitality for a night, and he has a very pretty taste in yarns about burglars. The best stories are those of the murder of the revolving lady at Truefit's, the burglary at the American duchess's, and the abstraction of Jucundus from South Kensington; but in all of them the conversations are bright and the characters cleverly sketched and lively. Mr. Simpson says he has more stories in reserve: let him publish them.

OUR LIBRARY TABLE.

MR. LECKY writes a memoir prefixed to two volumes of *The Speeches and Addresses of the late Lord Derby*, published by Messrs. Longman & Co. The gentleman who long acted as private secretary to Secretaries of State at the Foreign Office, Sir T. Sanderson, appears to have selected many of the speeches, which are published for Lady Derby. All men recognize the weight and the judicial value of several of Lord Derby's speeches, which, indeed, had vastly more effect and influence in the early years (which are not largely represented among the speeches given here) than in the later years of his life, when he became singularly unpopular. His unequalled power was that of listening to a discussion and summing it up in well-chosen words; but he was not an entertaining speaker, and after the lapse of time which has occurred, even his earlier speeches have ceased to be interesting. Mr. Lecky's memoir is admirable, but he is obliged by truth to praise the father of Lord Derby by contrast with the son. We should have wished to hear more of the curious episode of the offer of the throne of Greece to Lord Stanley in 1862, of which Disraeli said, "They will prefer Knowlesy to the Parthenon, and Lancashire to the Attic plains." Nothing can be in better taste than Mr. Lecky's memoir, in which he brings out the hatred of rhetoric, the thorough mastery of all questions, the simplicity and absence of ostentation, and the detestation of cant, which, with his solidity of judgment, were the best characteristics of Lord Derby. We venture, however, to prophesy that in the next century his father—"the Prime Minister Lord" of Lancashire—will be remembered by his translation of Homer, if not by his brilliant speeches, and that the son will be remembered only as the man who planted two million trees.

MR. W. LEE-WARNER, of the Indian Civil Service, who has had great experience for many

years in the Foreign Department of the Government of India, and more recently as a political agent at native courts in Southern India, publishes through Messrs. Macmillan & Co. *The Protected Princes of India*. We reviewed not long ago a most interesting work by Mr. Tupper on the same subject, and the volume now before us, though less suitable to the general public, is more philosophical, and of at least equal value to the student. The Indian Government has every reason to be proud of the school of authors which it is calling forth. While Mr. Tupper has discussed those aspects of the problem presented by the native states of India which appeal to every one, Mr. Lee-Warner has discussed with extreme care, and pronounces in the most authoritative manner upon, what may be called the international law of the native states under our protection. As becomes a member of a family of great scholars, he begins with a dissertation on the failure of ancient Rome to preserve her native states, and, passing on to the position of British India, he discusses its history before 1813, from 1813 to 1857, with special reference to the policy of Lord Hastings (of whom he says: "The stamp of his originality and individuality is visible everywhere"), throws the responsibility of the annexation of Oudh upon the home authorities, and clears Lord Dalhousie. He then discusses the modern policy which has followed 1857, the rendition of Mysore, and what he styles the risks of "benevolent coercion." Turning next to practical politics, he gives us his views upon the failure of the experiment of military contingents, with the exception of Hyderabad, which he treats as an exception to the rule. The experiment of imperial service troops he dismisses very properly with polite contempt. It is the new policy of the Government which he serves, and we agree with both the words and the underlying suggestion contained in the following passage: "That the experiment is interesting and creditable to all parties no one can doubt; and that it may succeed is much to be hoped." Mr. Lee-Warner then passes on to the international position of the native states as towards one another and as towards outsiders. These subjects lead him to consider the right of British intervention for the suppression of rebellion, to check misrule, to suppress inhuman practices, to secure religious toleration, for the trial of Europeans and Americans who owe allegiance to foreign nations, and in other matters. For the general public Mr. Lee-Warner's book would have been of greater interest had he discussed the special position of the frontier states, such as Kheilat, Afghanistan, and the dependencies of Kashmir; but we are well aware that there are doubts and difficulties which make it a highly delicate matter for an officer of the Indian Government to write upon these matters, and the same remark applies to the question next in interest connected with native states which lie within our Indian orbit, namely, the possibility, on the one hand, of putting down their armies, and, on the other hand, of extending to some countries, at present directly administered by ourselves, the many advantages of native rule.

We are glad to see a reprint by Messrs. Sampson Low & Co. of Dr. Guillié's tract *An Essay on the Instruction and Amusements of the Blind*, the French original of which was printed in Paris at the beginning of the century; and it is particularly gratifying to note the public spirit and generosity of the anonymous donor at whose cost the work has been reissued. But we question whether it would not have been better to have placed the volume in the hands of a competent editor with instructions to add foot-notes, and so bring the information up to the standard of our present knowledge. There is undoubtedly much that is interesting in the present pages. Two chapters deal with numerous instances not generally known of blind persons who have made themselves famous in the sciences and

arts, and contain many curious and instructive facts. On the other hand, certain of the views of the author are contrary to the more enlightened notions of the present day—in particular the erroneous theory propounded at p. 37 that the decided taste that the blind possess for independence and liberty is contrary to their real interests. Modern experience is quite opposed to this view, and in favour of encouraging the independence and fearlessness of the blind by every possible means, as a proper preparation for the after struggle of life. There are also some remarks scattered throughout the book which indicate that the author is too prone to assume that a blind person necessarily means one who is blind from birth—an amazing blunder in an expert, the average commencing age of blindness in England being thirty-one years. On the numerous chapters dealing with the appliances for the teaching and manual occupations of those bereft of sight we have no space to dwell further than to remind readers that they are nearly all out of date. The Braille alphabet in particular is not mentioned, and it is the most important at the present day. These remarks of ours are necessary, as the book may find its way into institutions, where an unreserved acceptance of its views would do harm. But for those who are older and able to judge for themselves there is much suggestive matter scattered throughout its 160 pages.

The Year-Book of the Scientific and Learned Societies of Great Britain (Griffin & Co.) has reached its eleventh year, and, although rather poorly edited at starting, has so improved as to become a serviceable work of reference. It still, however, could be made more perfect. If we are not mistaken, the Camden Society has issued some volumes in the past year, but not one is mentioned. Again, the editor is still too fond of imagining that by writing "No return" he is excused from seeking further for information. Why, again, is that highly respectable body the London and Middlesex Archaeological Society dismissed with two lines of small type at the bottom of a page?—We have further received two useful volumes: *London in 1894* (Allen & Co.), originally started by the late Mr. Fry; and *The Sportsman's Guide to the Rivers, Lochs, Moors, and Deer Forests of Scotland*, by Mr. Watson-Lyall.

We have before now called attention to the delightful edition of Dumas's romances which Messrs. Dent are issuing, and now need only say that *The Page of the Duke of Savoy* is produced in a fashion worthy of its predecessors. The illustrations are excellent, the frontispiece to the first volume being particularly good.—*Kit and Kitty*, by Mr. Blackmore, has appeared in Messrs. Sampson Low & Co.'s neat and cheap reprint of that distinguished writer's novels.—Messrs. Macmillan have reissued Mr. Archibald Forbes's *Souvenirs of some Continents*.

We have on our table *Paterson's Practical Statutes*, edited by J. S. Cotton, Part I. (Cox),—*Guide to Somerset House, the Law Courts, and Government Offices*, by T. W. Hanrahan (Evans),—*Examination Questions in Book-Keeping*, by E. Harlow (Wilson),—Gray's 'Elegy' and Goldsmith's 'Traveller' and 'Deserted Village,' with Explanatory Notes by F. Gorse (Relfe Bros.),—*Moffatt's Drawing Copies: New Schedule, No. 5* (Moffatt & Paige),—*The Electrician at Home*, edited by F. Chilton-Young (Ward & Lock),—*Elementary Meteorology*, by W. M. Davis (Boston, U.S., Ginn & Co.),—*Graduated Exercises in Woodwork*, by S. B. Oldershaw and A. E. Collis (Heywood),—*Conscience*, by the Rev. J. D. Robertson, Vol. I. (Kegan Paul),—*Principia Nova Astronomica*, by H. Pratt (Williams & Norgate),—*Dr. Chesterfield's Letters to his Son on Medicine as a Career*, by Sir William B. Dalby (Longmans),—*Manures and the Principles of Manuring*, by C. M. Aikman (Blackwood),—

Pleasurable Poultry Keeping, by E. Brown (Arnold),—*The Land of Idols*, by the Rev. J. J. Pool (Ward & Lock),—*Broken Wings*, by O. Schubert (New York, Collier),—*Marr'd by Meddling*, by C. March (Digby & Long),—*Neuroomia*, by G. McIver (Sonnenschein),—*Valdmer the Viking*, by H. Nisbet (Hutchinson),—*Warriors of Britain*, by W. Richards (Virtue),—*Tales of the Supernatural*, by J. Platt, Jun. (Simpkin),—*Petrarch*, and other *Essays*, by T. H. Rearden (San Francisco, Doxey),—*The Last Day of her Life*, by A. Hervey (Skeffington),—*From Bondage to Brotherhood*, by J. C. Kenworthy (W. Scott),—*The Holy Spirit and Christian Privilege*, by T. G. Selby (Kelly),—*The Tenderness of Christ*, by the Right Rev. A. W. Thorold, D.D. (Isbister),—*Chimes for the Mothers*, by C. M. Yonge (Wells Gardner),—*The Priest in the Pulpit*, adapted from the German of the Rev. I. Schuech by the Rev. B. Luebbemann (Burns & Oates),—*College and University Sermons*, by the Hon. and Rev. A. T. Lyttelton (Macmillan),—*Le Lit*, by H. Lavedan (Paris, Lévy),—*Thomas Murners Narrenschwärmung*, by M. Spanier (Nutt),—*Vom Baume der Erkenntnis* (Bale, Schweiz. Verlags-Druckerei),—and *La Vierge*, by E. Bergerat (Paris, Ollendorff). Among New Editions we have *The Official Guide to the London and North-Western Railway*, illustrated (Cassell),—*A Handy Book on Joint-Stock Companies*, by W. Jordan and F. Gore-Brown (Jordan & Sons),—*Sound, Light, and Heat*, by A. Gardner (Heywood),—*Page's Introductory Text-Book of Physical Geography*, revised by C. Lapworth (Blackwood),—*Westward Ho!* by C. Kingsley, abridged edition for schools (Macmillan),—*Stories of Golf*, collected by W. Knight and T. T. Oliphant (Heinemann),—and *Dramaturgie des Schauspiels*, by H. Bulthaupt: Vol. II. Shakespeare (Oldenburg, Schulze).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Lilly's (W. S.) *The Claims of Christianity*, 8vo. 12/ cl.
Spratly's (W. J.) *The Scientific Basis for a Future State*, 3/6

Law.

Stone (J. H.) and Peace's (J. G.) *Local Government Act, 1894*, cr. 8vo. 2/6 cl.
Final Act.

Blackburn's (H.) *The Art of Illustration*, cr. 4to. 7/6 cl.
Clouston's (W. A.) *Hieroglyphic Bibles, their Origin and History*, 4to. 21/ net.

Jackson's (F. G.) *Theory and Practice of Design, an Advanced Text-Book of Decorative Art*, 8vo. 9/ cl.

Poetry.

Clark's (K. M'Cosk) *Persephone, and other Poems*, 5/ cl.
Eschenbach's (W. von) *Parzival, a Knightly Epic, translated into English Verse by J. L. Weston*, Vol. I, 7/6 net.
Loves (The) of Laila and Magnum, a Poem from the Persian of Nizami by Atkinson, 12mo. 3/6 cl.
Milton's Works, edited by Bradshaw, Vol. I, 2/6; Vol. 2, 3/6
Quental's (Antônio de) *Sixty-four Sonnets, Englished by E. Prestage*, 12mo. 5/ cl.

Music.

Fitzgerald's (P.) *The Savoy Opera and the Savoyards*, 3/6 cl.

Philosophy.

Deussen's (Dr. P.) *Elements of Metaphysics*, translated by C. M. Duff, cr. 8vo. 6/ cl.

Political Economy.

Jean's (J. S.) *Trusts, Pools, and Corners, as affecting Commerce and Industry*, cr. 8vo. 2/6 cl.

History and Biography.

Christopher Columbus, his Own Book of Privileges, 1502, Photographic Facsimile, trans. and ed. by B. F. Stevens, fcap. folio, 105/ net, half-pigskin.
Elton's (C. J.) *An Account of Shelley's Visits to France, Switzerland, and Savoy*, cr. 8vo. 10/6 cl.

Hope's (Mrs.) *The First Divorce of Henry VIII., as told in the State Papers*, cr. 8vo. 6/ cl.

My Paris Note-Book, by the Author of 'An Englishman in Paris,' 8vo. 14/ cl.

Sharpe's (R.) *London and the Kingdom, a History*, Vol. I, 8vo. 10/6 cl.

Theal's (G. M.) *South Africa*, cr. 8vo. 5/ cl.

Geography and Travel.

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BYRON AND SHELLEY AT RAVENNA.

A PAIR of interesting letters of Byron, unpublished by Moore, will be sold at Sotheby's on Monday. Both were written at Ravenna in the summer of 1821, to a certain Signor Alberghetti, whose name is unknown to Moore's index, but who appears to have acted as Byron's go-between in his standing quarrel with the Cardinal-Archbishop's Government. The earlier letter is dated June 28th, and relates to one of the numerous collisions between Byron's servants and the Ravennese officials. He probably came off victorious in this case, but equally probably it hastened the exile of the two Counts Gamba, which followed in about a fortnight. A more serious affair of the same description, recorded in Moore's 'Life' (one-vol. ed., 517), may have contributed to the enforced flight of the Countess Guiccioli a month later.

"It appears to me that there must be some clerical intrigue of the low priests about the Cardinal to render all this nonsense necessary about a squabble in the streets of *words only*—between a soldier and a servant. If it is directed against me—it shan't succeed—for I desire no better than a *fair* examination of my conduct—as far as connected with the place or the inhabitants. If against the *poor* valet, it is a vicious oppression. I desire no more than a process, for then they would see the falsehood of all the trash about this man who has no more to do with political matters than the Man in the Moon.....If

they think to get rid of me—they shan't—for I am conscious of no fault—I will yield to no oppression; but will go at my own good time when it suits my inclinations and affairs."

The other letter was written on August 15th, so that there can be no doubt that Shelley was the "English gentleman" who was refused admittance to the cathedral. Here is an extract from Byron's blustering letter:—

"An English gentleman and friend of mine has this day been refused admittance into the Duomo by the *Campanare* in the most insolent manner. As I have not the honour of personal acquaintance with the Archbishop I should thank you to represent this to him—whatever his feelings may be towards me—I presume that he does not encourage his people's insults to strangers.....the readiness of your authorities to inculcate my servants on all occasions, will not permit me to pass over this. If the Archbishop chastises his insolent dependent, it is well—if *not*, I will find means to punish him at any cost.....If he [the Archbishop] or others suppose that political circumstances have at all diminished my power to make myself properly respected they will discover the difference," &c.

MR. EDMUND YATES.

MR. EDMUND YATES has been commonly called "the father of Society journalism." Yet the phrase is extravagant. There has been very little break in the continuity of literature fairly answering to this description from the *Monthly Mirror* of a century ago to the *Owl*, with which Mr. Grenville Murray had been connected before he assisted Mr. Yates in the creation of the *World*. Moreover, Mr. Yates, who was a man of many frank admissions, never owned to the paternity of a "Society" paper. He repudiated that description for the *World* as energetically as one has heard the founder of a famous monthly periodical repudiate for it the name of "magazine," insisting on that of review. But the definition of a "Society" paper is admittedly difficult. The daily papers, which always did record the walks of the Queen upon the slopes at Windsor, have adopted, since the *World* began in 1874, the interview and other modern methods of personal journalism. They are all "Society" journals in some sense of the word, and more "journals," at any rate, than was the weekly *World*, which was particularly proud of describing itself as "a journal for men and women." "Society" journalism, as we understand the word, may perhaps be better called "personal" journalism; but the personality in it is the editor's. The *World*, as founded by Mr. Yates, was a personal paper, because it was a one-man paper—confessing the same by the frequent use of the first person in its columns. It is true that Mr. Yates chose colleagues of special strength; but it is a witness to his predominance on the paper that it was always associated in men's minds with his name, not with theirs. He took the burden of "Atlas" on his own broad shoulders, even if he had to stagger into Holloway Prison under the weight of it. For strength or weakness, the paper remained a personal, or one-person, paper. The public—no less than the law in the case of the blundering countess's paragraph—took what the *World* said to be what Mr. Yates said, and Mr. Labouchere drove the intimacy home when he referred to it as what "Edmund" said.

Mr. Yates brought to this main achievement of his career, the foundation of the *World*, a varied experience in literature and life. He was born in the year 1831 in Edinburgh, where his parents were on a stage tour. His father, who was both an actor and a manager, died when his son was only eleven; but his mother, who was ranked among the leading melodramatic actresses of her day, lived until 1860. Mr. Edmund Yates, whose schooling was done at Highgate and at Düsseldorf, was by the time of his mother's death a seasoned clerk in the Post Office, well on the way to the headship of the Lost Letter Department. By that time, too, he had entered journalism and published

his first novels. In dramatic criticism he began on the *Court Journal* and ended on the *Daily News*. In 1854 he published his first book, 'My Haunts and their Frequenter,' and later he began with 'Broken to Harness' the series of novels which comprised 'Running the Gauntlet,' 'Black Sheep,' 'Forlorn Hope,' 'A Rock Ahead,' 'A Righted Wrong,' 'Castaway,' 'Dr. Wainwright's Patient,' 'The Yellow Flag,' and 'Nobody's Fortune,' and ended with 'A Silent Witness' in 1875. Those who did not think Mr. Yates a sensitive man may be surprised to hear that he often recalled in later life the mortification given him by an unfavourable review of one of these novels—in what columns need not be said. He used to say he packed his portmanteau all ready to escape from the eye of man. For his 'Double Dummy' and other pieces Mr. Yates is still remembered by old playgoers. He also faced audiences as a lecturer, especially during a tour in the States which followed his retirement from the Post Office in 1872. Some ten years ago he told the story of his own 'Recollections and Experiences' in two pleasant-spoken volumes; and this was his last contribution to the shelves of circulating libraries.

Mr. Yates was intimately associated with many of his literary contemporaries of a generation ago: with Frank Smedley (together they produced 'Mirth and Metre,' 'by Two Merry Men'); with Albert Smith, whose memoir he wrote; with Anthony Trollope, his colleague in the Post Office; and, above all, with Charles Dickens, his helper and friend. As a contributor to *Household Words* and to *All the Year Round* he won the high opinion of Dickens, who boldly sided with him in the Garrick squabble which led to Yates's withdrawal from a club particularly congenial to him—almost a home, it might seem, with his mother's portrait prominent on its walls. In reading now the article by Yates which caused all the commotion, one cannot but contrast the sensitiveness of Thackeray with the callousness which every great author of to-day needs to cultivate; and, on the other hand, one may quote Yates's own recent condemnation of its "silliness and bad taste." After Dickens's death, Yates's devotion to his memory was displayed with a constancy delightful to record. Woe to the rash men or women who said or wrote anything in disparagement of the master! The trusty disciple went for them without a word of parley. "You know I am a little mad on the Dickens question," he wrote privately a year ago in a letter to some one whose criticism of Dickens he had publicly criticized with compound interest, "and probably my irritability increases as I grow older."

And now, after Yates's death, there will be many to remember his own kindnesses and civilities—the only things, indeed, one cares to remember. The present writer can speak of the relation between contributor and editor which lasted for sixteen years without a ruffle—no light tribute to an editor who had to bear every contributor's indiscretions, even to Holloway. To ladies he was particularly gracious in the little courtesies which mean great labour to a busy editor, and certainly bring great pleasure to an anxious writer. It is enough acknowledgment of an offered article to see it in print in due course, but Mr. Yates did not leave a lady in suspense for more than a few hours after the MS. went in: "Dear Mrs. —, A very nice article. Sincerely yours, Edmund Yates." Or again: "Exactly what I want, my dear Mrs. —." He could find time always, too, for his own kind of jest. An allusion to Gounod's 'O Salutaris' in a *World* paragraph sent to him a few months ago brought a note at once to the contributor: "By the way, should it not be *Eau Salutaris*?" His temperament for enjoyment of all sorts, which hard work and small rewards had not affected, was left unchanged by the great alteration of his

fortune as proprietor of the *World*. A little house in the Bayswater Road had represented the first stage, but the second answered to big houses in Portland Place or at Brighton. The ex-member of the Garrick was elected to the Carlton; and, towards the end of his life, the ex-prisoner was appointed a county magistrate.

At the recent private view of the Royal Academy he looked, despite his great loss of weight, as if he had taken a new lease of life. He had just returned from the Continent, and mentioned that he had reached Rome during the Doctors' Congress. Some one congratulated him on having been in the midst of so much medical skill; but he laughed, and said it was not he who benefited, but the populations of Europe, whose death rate had decreased during the absence of the delegates from their homes. But none would have been more grateful than he for the medical service which tended him at the Garrick Theatre last Saturday night, where he had gone to see Mrs. Bancroft in 'Money.' There, in the midst of old friends and old associations, the faintness of death overcame him, and he passed away, without any pain, at the Savoy Hotel early on Sunday morning. W. M.

THE DYMOKES OF SCRIVELSBY.

In reference to the interesting account of 'The English Ancestry of Washington' which has recently appeared in the *Athenæum*, I should like to say that a very complete pedigree of the Dymoke family, which has received the *imprimatur* of the Herald's College, will be found in the forthcoming second edition of 'Scrivelsby,' and will sustain the accuracy of Dr. Eagar's criticisms on certain statements advanced by General Read.

There are, besides, two other interesting points in connexion with the same subject, to which attention may well be called. In the first place, General Read is hardly correct, at the present moment, in saying, except as a general statement, that "the family [of Dymoke] still retains its singular office of Champion" to the reigning sovereign. The Championship, which, it must be remembered, is strictly attached to the ownership of the manor of Scrivelsby, happens just now to be "in commission," in consequence of the testamentary disposition of the late Champion, who has devised the whole of his estates to trustees, to hold and administer for his only son, who was born in 1862, and is the present representative of the Tetford branch of the family. Scrivelsby Court, too, for the first time, probably, since it became the *caput baronie* and dwelling-place of the Champions, is temporarily severed from the general estate, having been specially bequeathed, for her lifetime, to the widow of the late Champion.

Again, it is a curious coincidence that General Read should have been engaged at the same time with myself in trying to establish a connexion between certain English and American families, and that in the course of his investigations he should have come across the Dymokes of Scrivelsby. Although, however, we have been travelling on the same line, the author of 'The English Ancestry of Washington' has a great advantage over me. He moves in the broad light of day and knows where he is going, whereas my journey is being made more or less in the dark, and I am more hopeful than certain of reaching my destination. In one particular, at least, we stand on common ground, in that, as far as the Dymokes are concerned, we each take our starting-point from a common ancestor. Thus General Read shows indisputably that, through the marriage of Thomas Windebanke in 1566 with the eldest daughter of Sir Edward Dymoke (1), the family at Scrivelsby can claim a remote connexion with General Washington, whereas, in a much more

halting fashion, I am striving to prove that the Thomas Dymoke who died at Barnstable, Mass., in 1658, was descended from the youngest son of the same Sir Edward. All this, however, will be more clearly seen in the new edition of 'Scrivelsby,' which is now nearly ready for publication. SAMUEL LODGE.

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

50, Albemarle Street, May 21, 1894.

I HAVE in my possession the MS. (of which a few lines are missing) of this poem; a genuine and a spurious first edition; a genuine and a spurious fourth edition (1811); and the copy of the fifth edition alluded to by J. D. C. This last-named volume has MS. title-page, but is in other respects perfect.

My genuine first edition was Mrs. Byron's copy, and bears her name, "C. G. Byron," in her own writing on the title-page. It is printed on thick paper, with water-mark "E. & P., 1805," and contains 696 lines.

The spurious first edition is printed on paper with water-mark "S. & C. Wise, 1812." On comparing these two volumes many points of difference present themselves.

Along with the original MS. I have Byron's MS. of the first 95 lines, which were prefixed—according to a pencil note in my grandfather's handwriting—to the third edition.

My copy of the genuine fourth edition (1,052 lines) was Byron's own, and contains his MS. comments and corrections in the margin. It is dated 1811, and the water-mark of the paper is "J. Whatman, 1805."

The spurious fourth edition is also dated 1811, but the water-mark is "J. X., 1814." As in the case of the first edition, a careful comparison with the genuine volume reveals many differences of typography.

The fifth edition (1,070 lines) has no printed title-page. I do not know if it is certain that there ever was one, as the volume never was published; neither does it bear any printer's imprint. The water-mark on the paper is "Stroud & Co., 1812."

The six lines (97-102),

But hold, exclaims a friend.....
..... than shine with Pye,

and the twelve lines (528-539),

Then prosper Jeffrey.....
..... and inspires thy pen,

make up the difference between the number of lines in this and in the fourth edition.

Besides these additions the fifth edition contains many corrections in accordance with Byron's memoranda on the fourth (e.g., for identification I may mention that in the footnote on line 56, on George Lamb, *ingenious* is changed to *ingenuous*).

I shall be happy to show these volumes to any one who is interested in the subject.

JOHN MURRAY.

Bedford, May 19, 1894.

MR. T. COLLINS, of Harvey's Buildings, Strand, appears to have used a very miscellaneous stock of paper for the spurious third edition of 'English Bards,' for a notably mongrel copy I have to-day examined here shows the following variety of water-marks:—On title and preface, "Smith & Allnutt 1816"; Sig. B, "M & B 1817"; C, "W. Turner" (no date); D, E, "M & B 1817"; F, G, and advertisements, "J. Green 1815."

J. D. C. does not know of any reason for doubting the genuineness of either version of the "fourth edition." In a copy of the 1811 fourth edition, however, also at Bedford, I find the water-mark is "W. Pickering & Co 1816." This copy, which has 1,052 lines, like J. D. C.'s, and the names of Sharpe and Hailes as well as Cawthorn as publishers, differs in another detail from the 1810 fourth. It has the following footnote to the first page of the preface:—

"* This Preface was written for the Second Edition, and printed with it. The Noble Author

had left this country previous to the publication of that Edition, and is not yet returned."

A copy of the first edition which I have seen has the water-mark dated 1804.

S. LANE-POOLE.

The Homestead, Latham, Ormakirk.

I PRESUME Moore is J. D. C.'s authority for the statement that Francis Hodgson wrote the passage in the first edition which is the only one omitted in the second. A comparison of this with the substituted passage in the second edition will, I think, convince so able a judge as J. D. C. that it is more Byronic than its successor.

The eliminated passage consists of sixteen lines on pp. 21-2 of the first edition, beginning:

Or take the only path that open lies,

and the substituted passage with the same footnote consists of twenty-two lines on pp. 28-9 30 of the second edition, beginning:—

But if some new-born whim, or larger bribe.

As the first edition is very different from the second, of which all subsequent editions are with little alteration reprints, a collation of my copies of these editions may be of some interest.

First edition, 12mo. demy, pp. vi-54, without date [1809] and author's name. Publisher, "James Cawthorn, British Library, No. 24, Cockspur Street." "T. Collins, printer, No. 1, Harvey's Buildings, Strand." Water-mark, "E. & P. | 1805."

Second edition, cr. 8vo. pp. vii-85, including a new postscript with one unpagged leaf of Cawthorn's announcements at the end. Under the title, "By | Lord Byron." "Second edition, [with] considerable additions and alterations." Publisher, Cawthorn, as before, but dated "1809." At the back of the title-page and p. 85, "Printed by Deans & Co. Hart-Street, Covent Garden." Water-mark, "Budgen & Wilmott | 1808."

The versification of the first edition is much broken up, and difficult to follow in the second. The first edition has 696 lines, and the second 1,050 lines, so that, taking into account the sixteen lines omitted in the latter, the second edition contains 370 new lines, which are distributed as follows:—

	Lines.
All on pp. 1 to 7 ...	..94
First on p. 8 ...	.. 2
Last on p. 9 ...	.. 4
All on p. 10 ...	..10
Last on p. 28 ...	.. 2
All on pp. 29 to 32 ...	..50
First on p. 33 ...	.. 3
Last on p. 49 ...	.. 2
All on pp. 50 to 54 ...	..65
First on p. 55 ...	.. 2
Last on p. 59 ...	..10
All on p. 60 ...	..16
First on p. 61 ...	.. 8
Last on p. 66 ...	..12
First on p. 67 ...	..10
Last on p. 73 ...	.. 6
First on p. 74 ...	.. 6
Last on p. 75 ...	.. 8
Last on p. 78 ...	.. 8
All on p. 79 to end ...	..52
Total	370

The first twenty-nine lines of the preface are new. "Keeps" in the first edition, l. 438, p. 36, becomes "Stares" in the second, l. 587, p. 47. The lines

Nor e'en a hackney'd Muse will deign to smile
On minor Byron, or mature Carlisle,

in the first edition, ll. 489-90, p. 39, become

No Muse will cheer with renovating smile,
The paralytic piling of Carlisle:

in the second edition, ll. 707-8, p. 56, and the note on Byron's censure of the Earl of Carlisle, second edition, pp. 71, 72, does not appear in the first. "Unknown" in the first edition, l. 678, p. 53, becomes "unasked" in the second, l. 971, p. 77; and the postscript and advertisements at end of second edition do not appear in the first.

JAMES BROMLEY

N° 347
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24, Hampton Place, Brighton, May 21, 1894.

I HAVE been interested in the letters in the *Athenæum* respecting 'English Bards and Scotch Reviewers.' I have a third edition of this work in boards, and printed label pasted on the outside "English Bards, &c."; preface and title-page as described by Rosa-spina, and two pages of Cawthorn's advertisements, all dated 1810; but on examining the water-mark I find "J. & R. Ansell 1818" on several pages of the poem. Not having seen this name mentioned in any of the letters induces me to write you, as it would appear many different papers were used.

JOHN HAINES.

KARL FRIEDRICH FRÖBEL.

On the 6th inst. there died in Edinburgh a teacher who, being of a retiring disposition and of great amiability, had lived there almost unknown. A nephew of the famous inventor of the Kindergarten, he laboured in the cause of elementary education. He was born at Griesheim in 1807. After studying the natural sciences at Jena and teaching at Zurich for a lengthened period, he came to Scotland in 1852, and was teacher of modern languages at Inverness for a few years. He then proceeded to Edinburgh, where his wife, who had been a pupil of the great Fröbel, opened a school. The Kindergarten system was not at that time well known in Great Britain, and Mr. Fröbel's attempts to found a Kindergarten in Edinburgh were unavailing. He delivered, however, lectures in Liverpool on the subject, which were published in a small pamphlet. He then devoted his attention to the development of form drawing, and published drawing-books first in Edinburgh and later in Leipzig; these books were very advantageous for the invention of decorative and ornamental designs. Mr. Fröbel was also a philosopher, and published in 1881 'Definite Axioms on a Future Science of Existence.' His brother Julius, one of the Frankfurt Deputies of 1848, died last Christmas. Mr. Fröbel leaves behind him daughters, who keep a school.

A JOURNAL ROOM FOR THE BRITISH MUSEUM.

18, Lansdowne Terrace, N.W.

DR. GLADSTONE has fallen into the usual error of most Englishmen in thinking that "science" is necessarily confined to the organized study of the physical universe. In advocating a Journal Room at the British Museum, where "scientific" journals might be made accessible to specialist readers, I was not thinking only, or even chiefly, of the physical and biological sciences. The South Kensington Museum does something for these branches of knowledge, though by no means on an adequate scale.

But for the historical and philological sciences—not to speak of theology—there exists no such convenience, and I was thinking more of publications like *Anglia*, the *Göttingen Nachrichten*, *Orientalische Bibliographie*, *Journal des Savants*, *Hermes*, *Zeitschrift für Volkskunde*, *Jahrbücher der romanischen Philologie*—to quote a few at random. If one does not buy them, these and many like them can only be seen at the British Museum, and then generally eighteen months or two years after publication. I am suggesting that they should be filed on arrival and made accessible in a separate room.

JOSEPH JACOBS.

Literary Gossip.

THE works of Mr. R. L. Stevenson have hitherto, as is well known, been issued by various publishers in very various forms, and are not to be had in any uniform or complete edition. Mr. Stevenson's representatives in this country now propose to supply this deficiency by issuing his entire

works in a new and uniform edition, limited in number and of the choicest possible style and appearance. This is to be called the "Edinburgh" edition, and is to be printed by Messrs. Constable on paper especially manufactured for the purpose and from a new fount of type, with the view of making it an example of the very best that can be done in the way of book production in Scotland at the present date. The edition will be absolutely limited to a thousand copies, and will include several "juvenilia" and other papers, both tales and travels, which have not hitherto been reprinted from the periodicals in which they appeared, and are not likely to be reprinted in any other form. The edition will consist of twenty volumes, divided in groups according to their subject-matter, namely, essays and miscellanies, travels and excursions, tales and fantasies, romances, history and biography, poems and ballads; and it is hoped that the first volume may be issued in October next, and be followed by others at intervals of about a month. The title-page will bear the names of all the publishers interested, viz., Messrs. Longman & Co., Cassell & Co., Seeley & Co., and Chatto & Windus; the last-named firm undertaking the distribution of the edition to subscribers.

THE late Prof. Robertson Smith planned to bring out a Dictionary of the Bible, to be published by Messrs. Black. We believe that Canon Cheyne has undertaken the editorship of this important work.

MR. B. P. GRENFELL, who was recently elected to the Craven Travelling Fellowship at Oxford, has obtained in Egypt a number of Greek papyri and fragments of vellum codices. Among the latter are parts of the tenth and eleventh chapters of Zechariah in the Septuagint, and a small piece of the eighth chapter of St. Mark's Gospel, in the very early style of uncial writing, so that they are probably not later than the fifth century. But a much more important discovery is a fragment of papyrus containing Ezekiel v. 12 to vi. 3 in the text of the Septuagint as corrected by Origen. This is shown by the fact that the papyrus differs substantially from the Codex Vaticanus and Codex Alexandrinus, but is generally in agreement with the Codex Marchalianus, and, like that MS., contains Hexaplaric critical signs, though somewhat differently used. The papyrus is ascribed by Dr. Karl Wessely to the end of the third or the beginning of the fourth century, and therefore it may have been written within fifty years of Origen's death, and is probably not less than three hundred years older than the Codex Marchalianus, which is ascribed to the seventh century.

HOMER is represented in Mr. Grenfell's papyri by four fragments: two belonging to the eighth book of the Iliad, one to the twelfth of the Iliad, and one to the fifth book of the Odyssey. They date from the first three or four centuries A.D., and, as is generally the case with Homer papyri of this period, support the vulgate text. The rest of Mr. Grenfell's papyri consist chiefly of letters and law documents, which, with the exception of a letter belonging to the end of the second century B.C., are of the second, third, or fourth century of our era.

A MEETING of the subscribers towards the Seaside Home for Booksellers and their Assistants was held on Thursday at 56, Old Bailey, to appoint a committee of management.

WE have to announce with regret the death of Mr. Brian Houghton Hodgson, formerly Minister at the Court of Nepal, and well known as a discoverer both in Buddhist literature and in physical science. Mr. Hodgson died on Wednesday last at Holloway's Hotel, Dover Street, from the effects of a chill, at the advanced age of ninety-five. A more extended notice of his career will appear in a future issue.

MR. RICHARD WELFORD, of Gosforth, Northumberland, is about to publish by private subscription, through Walter Scott, Limited, a work in three volumes, entitled 'Men of Mark 'twixt Tyne and Tweed,' containing over 450 biographies of persons who, in various ways and degrees, have figured in the public life of the town of Newcastle and the county of Northumberland during the last five hundred years. The volumes will contain a considerable number of illustrative views and portraits. Most of the biographies have appeared during the last five years in the *Newcastle Weekly Chronicle*.

THE Rev. C. F. S. Warren is writing a monograph on the English translations of the 'Dies Iræ' from that of Joshua Sylvester downwards. The work will be amply supplied with chronological tables, and will if possible be published in the autumn.

ENGLISH and French translations of the philosophical works of Friedrich Nietzsche are to appear simultaneously in London and Paris.

THE June number of *Folk-lore* will contain an article on 'Saga Growth, with especial reference to Egil's Saga,' by F. York Powell. Prof. E. Anichkof, of St. Petersburg, will contribute an essay on 'St. Nicholas and Artemis'; and Prof. W. P. Ker one on 'The Roman van Walewein.' Mr. Jacobs returns to the charge on the vexed question of 'The Problem of Diffusion.'

MR. SEPTIMUS RIVINGTON is going to insert some facsimiles of title-pages of early publications of the firm, issued from the Bible and the Crown, in his history of 'The Publishing House of Rivington.' Portraits of some of the eighteenth century Rivingtons will be added.

MR. T. E. HELLER is preparing an annotated edition of the new 'Evening Continuation School Code.' It will be modelled on his edition of the 'Code for Day Schools,' and will be published by Messrs. Bemrose & Sons.

A COMMITTEE has been formed at Munich and Würzburg for the purpose of collecting all the popular traditions, old customs, fairy tales, superstitions, &c., current now or in former days in Bavaria.

A "TRANSATLANTIC PUBLISHING COMPANY" has been formed in New York, under the literary superintendence of Mr. J. M. Stoddard, who for many years has edited *Lippincott's Magazine*. This company will issue a popular and scientific quarterly, and also a *Transatlantic Magazine*, consisting of short stories. The latter periodical is especially

meant to offer English writers of short stories the means of copyrighting such productions in the United States by simultaneous publication in that country of stories printed in England.

KING CHARLES of Roumania has rewarded with high honours Dr. Schäffer, professor in the Darmstadt High School, for the compilation of memoirs of his Majesty's early life, beginning in 1848.

DR. ROUBIN believes he has discovered in the Suto Library at San Francisco the scroll of the Pentateuch written by the famous Maimonides. From the facsimile, however, which is appended to his pamphlet on the subject, we should rather date this scroll at the end of the fifteenth or beginning of the sixteenth century. Maimonides died in 1204 A.D. The characters belong to the Yemenitic form of Hebrew, whilst Maimonides wrote in Hispanico-Hebrew characters.

THE death of Prof. Henry Morley has been speedily followed by that of Dr. Morris, a philologist by natural instinct, who, although he enjoyed few advantages in early life, did more to advance the study of Early English than any other man of his time, unless it be Prof. Skeat. His services to the Early English Text Society were beyond price, and on schoolboys he conferred a signal benefit by compiling his 'Historical Outlines of English Accidence'—the first volume of the kind that could be called scientific—while his 'Elementary Lessons in Historical English Grammar' and his selections from Chaucer have attained a very wide popularity. In his later life he devoted his chief attention to Pali, and worked zealously for the Pali Text Society. He was a quiet, modest man, who never put himself forward or advertised himself, and probably for this reason no Prime Minister ever dreamed of bestowing ecclesiastical preferment on one of the most learned clergymen of his age. He lived and died a schoolmaster, and even as a schoolmaster he never obtained any lucrative post; only in 1890, when his health was beginning to fail, was he appointed to the headship of a small grammar school in Essex.

WE can this week only mention with deep regret the decease of a woman of very noble character, Madame Renan.

FOLLOWING his onslaught on the public who collect first editions and stamps, Mr. W. Roberts is contributing to the *Fortnightly Review* an article on 'The Worship of Pottery.'

THE Parliamentary Papers of this week include Estimate of Revenue and Expenditure of the Government of India for 1893-4, compared with the Results of 1892-3 (2d.); and Report of the Army Medical Department for 1892 (1s. 2d.).

SCIENCE

The Complete Angler. By Izaak Walton and Charles Cotton. Edited by J. E. Harting. 2 vols. (Bagster & Sons.)

IN 1882 Mr. Satchell, following the footsteps of Mr. Westwood in the 'Chronicle of the Compleat Angler,' enumerated no fewer than eighty-seven editions. Mr. Marston

published his centenary edition in 1888, and several others have succeeded it. That and the edition of Sir Harris Nicolas in 1836 are among the most beautiful settings of the 'Compleat Angler.' To these must now be added the sumptuous book before us, which Mr. Harting styles "The Tercentenary Edition," because published on the tercentenary anniversary of Walton's birth. It is an admirable specimen of the Ballantyne Press as far as printing goes, while its tasteful binding, luxury of paper and margin, and the beautiful engravings and etchings which adorn it, stamp this charming edition as among the finest which do honour to the authors. Mr. Harting has followed other naturalists, such as Jesse and Rennie, in annotating the text. No small share of the glory of the authors is reflected, editors rightly think, upon themselves. It is possible, indeed, like Moses Browne, to obscure the text, or with Jesse, in Westwood's words, to "have to stand tiptoe to see Walton at all." Again, it is possible for an editor to efface his own personality and to add but few notes, and those strictly to the point. Among these model editors Mr. J. E. Harting may be confidently placed.

The diffuse life of Walton by Hawkins is here judiciously abbreviated, but Mr. Harting says nothing of Walton's first wife, Rachel Floud, who was maternally descended from Archbishop Cranmer. A further kinship to the Church resulted from Walton's second marriage to the sister of the saintly Bishop Ken. Nor has Mr. Harting corrected Hawkins's remarkable confusion of pronouns in his account of the will of Dr. Donne the younger, "whereby he bequeathed to the elder Walton all his father's writings, as also his commonplace book, which he says may be of use to him, if he makes him a scholar." As for the book itself, the editor follows judiciously the text of the fifth edition, the last published in the author's lifetime.

Mr. Harting's object in the bulk of his notes is to correct the false notions on zoology which were current in Walton's time, and are reflected in his book. This is what might be expected in a naturalist, but the lover of Walton is too often repelled by any notes. The delightfully innocent and unscientific mind of the father of anglers is dearer to such a one than the most careful modern accounts of the instincts of the otter or the habits of the eel. He prefers to believe in the river of Arabia which turns to a vermilion colour the fleeces of all the sheep that drink of it; in the fish called *Balena*, which in length and breadth covers more than two acres of ground; and in many more fabulous creatures whose existence is vouched for in the 'Compleat Angler,' rather than to be carefully informed by a note how much of these creatures is mythical, and what their true natures are. Mr. Harting will doubtless be shocked at the want of taste of such enthusiastic Walton-lovers, but so it is. It were unkind, however, to pass over his notes without a remark or two. The etymology of "stanyell," the word Walton uses for the kestrel, is not so certain as is here supposed; the verses which Walton ascribes to one Jo. Davors are now known to have been composed by John Denny,

and merited a note from their excellence. But what should be said to the 'Milkmaid's Song' being here altered and shortened? Not even the fact that "the version which replaces it is that given in Percy's 'Reliques,' and is more likely to be correct, as being printed from the most authentic sources," can reconcile the angler to the change. As well amend Shakespeare's "Take, oh, take those lips away," from some newly discovered variant. It may be opined that Mr. Harting has not been brought up on the 'Compleat Angler,' or he could never have perpetrated this tasteless alteration. Nor was it necessary, when Tityrus under his beech tree is named in the text, to quote the Latin line, and to quote it—*proh pudor*—as

Tu Tityre patulæ recumbens sub tegmine fagi.

Several of the notes seem needless. The catkin of the willow is known as a "palm" in most districts of the west of England. Dubravus is adduced as an authority for the use of fishing boots, but Falstaff knew how to "liquor" them. Nor was it necessary in these days of elementary education to follow Hawkins in discriminating the Derbyshire from the Herefordshire Wye. On the other hand, Mr. Harting is happy in his notes on Walton's flowers, such as "lady smocks" and "culverkeys"; and the biographical notices are mostly terse and to the point. That he would sympathize with Walton's Auceps and gladly explain any allusions in the text to hawks and hawking goes for granted. As was said above, if notes are necessary for the 'Compleat Angler,' probably no more judicious editor than Mr. Harting could have been selected.

Its engravings, however, are the distinctive feature of this edition, and they are numerous and varied. Of the etchings, Walton from Housman's celebrated picture, and Cotton from a painting by Sir P. Lely, are admirable. They appropriately form the frontispieces of the two volumes. Audinet's reproduction of Lely's work cannot be too much commended both for general effects and minute attention to detail. There are two etchings of the famous Pike Pool, which has so often been painted, one engraved by Greig and the other by Audinet. Each is praiseworthy as reflecting different moods of the scenery. Wales's well-known drawings lend the proper air of antiquity to the book, and are here reproduced. It is very evident to the practical fisherman that Wales was no angler, as in his picture of the grayling he represents Piscator, with rod in one hand, drawing the fish to land by the line held in the other. There are a few woodcuts (that of Tottenham High Cross being scarcely worthy of appearing in so fine a setting), and several of Linnell's paintings have been etched, although the sober black and white provokes a mental reference to the blaze of sunshine and colour which pervades the originals. All these plates are distinct ornaments of the book. Mr. Lodge's woodcuts of birds are decidedly clever, but he does not succeed so well with quadrupeds. The marten is not sufficiently characteristic; and although the otter does swim almost in a horizontal position, the creature would scarcely be recognized in the woodcuts here given. It would be unpardonable to pass over the beautiful series of fish etched by

Andinet, which is placed at the end of the book; like Piscator's verses, "they be choicely good, and doubtless made by a lover of angling." The index is excellent; not merely a pretence, as in so many cases, but a most useful addition to a very complete book.

SOCIETIES.

GEOGRAPHICAL.—May 21.—Mr. C. R. Markham, President, in the chair.—The following gentlemen were elected Fellows: Major-General R. J. J. Stewart, Capt. A. H. H. Gibbons, Prof. C. Lapworth, Messrs. F. T. Gervers, M. C. Keith, B. de Q. Quincey, and W. F. Teare.—The paper read was 'Expedition to the Hadramut,' by Mr. J. Theodore Bent.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—May 16.—Mr. A. Wyon in the chair.—The progress of the arrangements for holding this year's congress at Manchester was detailed.—Mr. Wells exhibited an ancient horseshoe of very peculiar form, having been made to encase the foot, to which it must have been secured by bands. It was found with objects of Roman date in Great Swan Alley, City.—Mr. Woods reported the execution of some excavations for water-pipes which had been carried through the old Roman gate on the Balcan Hill, Colchester, under his oversight, when the mode of forming the foundations was laid open to observation. No injury of any kind, but very much the reverse, has been done to the ancient work.—Mr. Barrett exhibited drawings of a curious window, formed of moulded brick, which still exists at the Victroling Yard, Deptford. It is dated 1513, and bears the initials of Henry VIII. He also described some of the old customs of the dressing of ancient wells, notably that at Tissington.—An elaborate paper on the ancient vitrified forts of Scotland, prepared by Miss Russell, of Galashiels, was read, in her absence, by Mr. Loftus Brock. The various specimens in the country were described in detail, and the theories of their formation passed in review.—In the discussion which ensued, Dr. Phené referred to the existence of vitrified forts in Hungary and in many other countries, and produced a fragment of basalt melted and joined to sandstone from a fort in Brittany, where walls of internal buildings as well as the external walls of the fort had been formed by the action of fire.—Dr. Winstone and other speakers referred to the properties of culm and other seaweeds to form a flux, and suggested that it was used in the constructions under review. The few specimens of vitrified forts in England were mentioned.

NUMISMATIC.—May 17.—Sir J. Evans, President, in the chair.—Mr. H. Montagu exhibited an aureus in fine condition of Julia Titi, with the figure of a peacock on the reverse, and two others bearing the portraits of Julia and her father Titus. One specimen of the last two is unpublished in gold.—A discussion took place on the paper on Anglo-Saxon coins which had been read by Mr. H. A. Grueber at the previous meeting of the Society.—Mr. Montagu drew attention to the discovery of four coins of Wighat, King of Mercia, which he thought proved that the coinage of that king extended over a longer period than has been generally supposed. He also pointed out the fact that some of the coins of Ecgbeorht not only bear the names of moneyers of Baldred of Kent, but that Ecgbeorht borrowed some of the types of that king for his own coinage.—Sir J. Evans, in his remarks, expressed his opinion that he could not agree with Mr. Grueber in his attribution to Rochester of certain coins of Coenwulf, Ceolwulf I., and Beornwulf of Mercia, on account of their having a cross or crosses on the reverses in the form of that of St. Andrew. He also took exception to Mr. Grueber's solution of the inscription on the reverse of a coin of Beornwulf, which the writer interpreted as "Tidbeorht Monetarius Urbis Cantuariorum," but of which the initial only of each word was given.—Col. L. Ellis communicated a paper on the currency of the Straits Settlements, in which he gave an historical account of that coinage. He divided the coins into five classes, viz. (1) those struck by the East India Company and bearing the Company's arms; (2) those bearing the bantam cock on the obverse; (3) those with the names of the States of the Malay Peninsula; (4) those with the name of Sumatra and the Sumatra States; and, lastly, miscellaneous pieces issued by the traders. The whole coinage extended over a period of about thirty years only, viz., from 1804 to 1834.

STATISTICAL.—May 22.—Sir R. W. Rawson in the chair.—A paper was read by Dr. J. Macdonell 'On Statistics of Litigation in England and Wales since 1859.'

INSTITUTION OF CIVIL ENGINEERS.—May 22.—Mr. A. Giles, President, in the chair.—It was announced that the Council had recently transferred nine gentlemen to the class of Members, and had admitted thirteen as Students. The last ballot of the session resulted in the election of two Members, and of twenty-eight Associate Members.—Two papers were read dealing with recent developments in the construction of ferry steamers; the first entitled 'Recent Types of Ferry-Steamers,' by Mr. A. Brown, and the second, 'On the Birkenhead Ferry-Boats Wirral and Mersey,' by Mr. C. Jones, of Liverpool.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Geographical, 2.—Anniversary Meeting.
Tues. Surveyors' Institution, 3.—Annual Meeting.
 — Hellenic, 5.—Greek Head in the possession of Mr. T. H. Ward, Miss E. Sellers, 'Paintings of Pannus,' Mr. E. A. Gardner.
 — Institute of British Architects, 8.—'The Influence of the Hænetic League on the Architecture of Northern Europe,' Mr. J. T. Perry.
Wed. Royal Institution, 3.—'The Modern Microscope,' Dr. W. H. Dallinger.
 — Civil Engineers, 8.—Annual Meeting.
 — Society of Arts, 8.—'Black and White in Afrikanerland,' Mr. W. A. Willis.
 — Library Association, 8.—'The Library of the Royal Colonial Institute,' Mr. J. H. Hooge.
Thurs. Royal Institution, 3.—'Egyptian Decorative Art,' Prof. W. M. Flinders Petrie.
 — Antiquaries, 8.
Fri. United Service Institution, 3.—'The Training of Volunteer Infantry,' Lieut.-Col. C. G. A. Mayhew.
 — Philological, 8.—'On the Dependent Verb in Old Irish,' Prof. J. Strachan.
Sat. Royal Institution, 2.—'The Work of Hertz,' Prof. O. Lodge.
 — Royal Institution, 3.—'The Stage and Society,' Mr. K. W. Lowe.
 — Zoological, 4.—'Sketches in Geographical Distribution,' Mr. F. E. Beddard.

Science Gossip.

UNDER the direction of the Bridge House Estates Committee an exhaustive account of the Tower Bridge and other Thames bridges erected by the Corporation of London, and including the history of the Bridge House and its committee from the twelfth century, has been prepared by Mr. Charles Welch, F.S.A., the Librarian to the Corporation. The work, which will include a description of the structure by Mr. Wolfe Barry and an introduction by Canon Benham, will form a quarto containing some forty illustrations, about half of them illustrating the works of the Tower Bridge in various stages of progress. There will also be a reproduction in chromo-lithography of the earliest view of the Tower and London Bridge, from a MS. in the British Museum dated 1500; a drawing of the Tower Bridge by Mr. W. L. Wyllie, A.R.A.; views of old and new London and Blackfriars Bridges, Billingsgate, Traitors' Gate, &c.; and three plates of reproductions from the records. A chapter on the antiquarian features of the locality, City pageants on the Thames, &c., will be furnished by Mr. Philip Norman, F.S.A. Messrs. Smith, Elder & Co. will have the work ready for publication by the date of the opening of the Tower Bridge.

SIR JOSEPH LISTER having definitely retired from active hospital and teaching work, his former colleagues and pupils have determined to present him with a testimonial in the form of a portrait. A strong committee has been formed, of which Dr. Playfair is chairman and Dr. Silk honorary secretary. On the committee there are, among others, Sir Hugh Beever, Prof. Jeffrey Bell, Principal Caird, Prof. Cheyne, Sir George Johnson, Sir W. Priestley, Profs. Grainger Stewart and W. Stirling, the Principal of King's College, and Dr. Woodhead.

ALTHOUGH he had long been in a precarious state of health, the news of the sudden death of Mr. Romanes will be a great shock to his many friends. There is not time for us to speak this week of his work as a man of science and an exponent of evolution, but we hope to recur to the subject.

GALE's comet (b, 1894), which was visible to the naked eye in the early part of the month, has diminished to less than the brightness which it had at the time of discovery. It is now in the southern part of Ursa Major, and on the 29th inst. will be about 20° due south of β , so that the pointers will indicate its position in the reverse direction to that of the pole star.

TEMPEL's second periodical comet (c, 1894) was observed at Algiers on the 11th inst. (three

days after it was detected at the Cape) by M. Trépied, who describes it as "une nébulosité faible, paraissant elliptique, avec noyau." Its place for to-night (May 26th) is, according to M. Schulhof's ephemeris, R. A. 0^h 40^m, N.P.D. 91° 33', and will be on the 31st R.A. 0^h 55^m, N.P.D. 90° 42'.

FINE ARTS

THE GRAFTON GALLERIES.

(First Notice.)

THIS exhibition of pictures of women, not by any means all of whom are fair or even comely, extends from the unknown Greco-Egyptian portrait-painter in distemper, whose works are found in tombs of the second century of our era, to the masters of the present day. It may be considered a success. No doubt a very large proportion of the portraits are anything but novelties. In the nature of things this was inevitable, and what is more serious, several of the older works are wrongly named, and besides there are a great number of dull and ugly portraits that no one wishes to see. With that generosity which characterizes English owners of works of art, several of our best-known amateurs have contributed freely, and the large cases are crowded with relics of all sorts, besides scores of charming miniatures, which are of great value on every account. There is, indeed, a superabundance of objects to look at, and not one but a dozen visits would be required to do justice to the whole collection. In fact, the materials of several exhibitions are needlessly heaped together, owing to the kindness of lenders. Her Majesty is, as usual on such occasions, an eminently liberal contributor; hardly less so are Mr. Bischoffsheim, Lord and Lady Castletown, Sir F. Cook, Lord De L'Isle, the Duke of Devonshire, and many others.

The Catalogue does not deserve its title. In spite of a few exceptional notes, introduced without the least attempt at system, it is a mere list of names of owners, painters, and pictures, and so devoid of details that not even the measurements, so useful for identifying examples, are stated. It is dear at a shilling, and might well be sold for threepence.

We may begin with the small half-length figure said to be a Holbein and to represent Henry VIII.'s sister, the thrice-wedded Margaret, Queen of Scotland (No. 2), lately lent by Lord Lothian to the Academy and the Stuart Exhibition. As we remarked in 1889, it cannot have been painted before 1516, when the princess was twenty-seven years of age and Holbein twenty-one, i.e., long before he had anything to do with England, nor later than 1522, when her face suffered from small-pox. Accordingly, it is not included in trustworthy lists of Holbeins. There were men in England besides Holbein who were capable of painting like this. It is certainly not a French picture, and the black embroidery on the white sleeves is known as English. Yet nothing can be more beautiful than the execution of the embroideries, jewels, the ardent yet languishing eyes (so true to Margaret's character), firm plump lips, finely pencilled eyebrows, and the very Holbein-like hands. The headdress is a marvel of finished drawing and modelling of the soundest quality. Consequently we are inclined to think that the picture is a Holbein, and that it belongs to a later stage of his career than the lady's age indicates. However this may be, there can be no question that the famous *Christina, Duchess of Milan* (4) (Tudor Exhibition, 1890, No. 92), which the Duke of Norfolk has, for a time only, we hope, removed from the National Gallery, where it has long been on loan, is a genuine Holbein.—Close to it hangs the so-called *La bella Simonetta* (5) of Botticelli, which was ately at the Academy.—No. 6, the seated figure of a damsel in a red velvet

bodice, is said to be a Lucas de Heere, but we do not believe this, for it is more like a German picture, or possibly a Bernard van Orley; it is certainly not a portrait of *Lady Jane Grey*, but a *Mary Magdalen*, whose traditional vase of gold stands on a table at her side. It was at South Kensington in 1866.

The beautiful colour and masculine modelling and style of Pordenone's *Isabella d'Este* (7) mark a very different phase of painting. The high breeding of her noble face is no less delightful than the fineness of the flesh throughout and the colour at large.—Lorenzo Lotto's *Lucretia* (9), lent by Capt. Holford, we lately dealt with at length when it was at the Academy, and so was the charming Titian *Catarina Cornaro* (12).—Mr. Benson has lent a capital *Portrait of a Lady* (13) as a Luini. The shadows of the highly polished flesh have darkened; the calm repose of the figure and features and the exhaustive modelling and drawing favour its ascription to Luini. Certainly it is a fine specimen of Milanese portraiture. Like *Catarina Cornaro* this lady holds a marmoset or squirrel by a chain, which in *Catarina's* portrait is attached to her bracelet.—Beyond all question No. 14 is not a portrait of *Mary, Queen of Scots*, nor is *Queen Elizabeth* the "Diana" of No. 17.—When Mr. Joseph's *Portrait of the Painter's Wife* (18) was lately at the Academy, ascribed as now to Rembrandt, we felt convinced it was by F. Bol. We still think so.—The so-called Frank Hals, *Maria Voogt Claesdr* (16), has been spoilt by an excess of varnish, and looks like a Jan Van Ravenssteyn. Compare No. 29, *A Dutch Lady*, which is certainly by the latter.—Admirers of Vermeer should not overlook Mr. Bischoffsheim's *Girl playing the Guitar* (19), although it is an inferior specimen of that interesting master.—Very curious is the portrait by Janet of *Diane de Poitiers* (20), seated in her bath.

Quite another sort of painting is represented by Lord De L'Isle's *Mary Sidney, Countess of Pembroke* (21), by M. Gheeraedts, a stiff and dry picture, yet full of character and sweetness.—*Elizabeth de Valois* (23), by Antonio More, is one of the noblest portraits of any age, remarkable for the character of the features and the curious elaboration of the costume. To the same painter is ascribed the *Lady Helen Kerr*, now much rubbed, but formerly excellent.—Bronzino's (?) *Eleanor d'Este* (26) is painted on that undesirable material, lead.—Coello's *Isabella Clara Eugenia, Infanta* (28), is noteworthy.—No. 31 is one of Honthorst's numerous portraits of *Elizabeth, Queen of Bohemia*.—The noble Rembrandt lent by the Queen, here called *La Femme à l'Éventail* (34), better known as the 'Lady at the Window,' was lately at the Academy.—With Kneller's *Duchess of Marlborough* (3), the best and most agreeable portrait of Sarah Jennings, it contrasts so very curiously that it is hardly possible to believe the two artists were contemporaries for over twenty years.—The Zurbaran, *A Spanish Lady as St. Elizabeth of Hungary* (38), is one of the most interesting portraits in the gallery, very sweet and fresh, and still in harmony with itself, although the blue bodice has faded.—Rubens's *Anne of Austria* (46) looks as if it had been over-cleaned some years ago. Lately at the Academy, it may be accepted as a school picture only.—The same criticism applies to a Van Dyck, *Lady Tufton* (50), dressed in black, from Newbottle. On the other hand, there is no room for doubt about Lord Wantage's *Henrietta Maria* (51) in a white silk dress, embroidered in silver.—The girlish *Princess Mary as Diana* (39), from Hampton Court, is a well-known example of Lely's middle period. The flesh painting is indifferent, and it is far inferior to his superb *Comtesse de Grammont* (47) with the palm, one of the few Lelys signed with his monogram of "P. L." The *Countess of Oxford* (43), also by Lely, is a replica, or copy, of the well-known

picture "with the melting eyes." Mrs. *Jane Middleton* (45), by Lely (9), is not nearly so good as her portrait in the National Portrait Gallery. It is in the original frame. She is depicted as a *Mary Magdalen*, a character she did not emulate, except in painting.—On the other hand, *The Marchioness of Granby* (41), wife of the general, from Belvoir, is an admirable Hogarth.—The *Countess of Sunderland* (54), as a sort of Dresden shepherdess, may be a Dobson, but its style and the lady's age are against its being a Van Dyck, which the Catalogue says it is.—Greuze's *Head of a Girl* (55) is well known, and the *Girl's Head* (58), by the same, and Mr. Knowles's charming *Portrait* (71) are also excellent examples of the painter.

One of the soundest and most accomplished pictures here, an example so pure in colour and lightly touched that it closely resembles a work of the Anglo-Italian Eastlake, is Allan Ramsay's portrait of *Lady Susan Fox-Strangways* (56), the same who afterwards ran away with O'Brien the actor, to the ineffable disgust of her family, and went with him to America, where "something had to be done" for the young couple. Bright, soft, and good as it is, this picture so much surpasses the average of Ramsay's productions that one can hardly help fancying that the cleaning and varnishing processes to which it has been subjected have been exceptionally beneficial. It looks more like a Cotes than a Ramsay. The lady's bodice, doubtless that worn at the royal wedding, when she was one of Queen Charlotte's bridesmaids, is No. 105 in the class of miniatures and relics. Not far from No. 56 hangs one of the most famous of Reynolds's, the whole-length nudity *The Nymph* (59), sometimes called 'Venus and Cupid.' It is the work which, in accordance with Sir Joshua's will, the present owner's ancestor, Lord Upper-Ossory, the father of 'Collina,' whose even more famous portrait is No. 90 on the other side of the gallery here, chose as a souvenir from among the painter's unsold works. The picture has been engraved by J. Collyer, D. Raimbach, and others. It was at the Academy in 1875 and at the Grosvenor Gallery in 1884. The roses have gone from the flesh painting, but the picture has been creditably taken care of. On the other hand, *The Snake in the Grass* (65), also a well-known Reynolds, after long being in a very bad state, has been extensively repaired, and is now almost a modern picture. *The Duchess of Rutland* (60), by Reynolds, must not be confused with that other duchess by him which was burnt at Belvoir in 1812, and of which a copy, from the Duke of Rutland's collection, is now at Guildhall. That before us, which belongs to the Duke of Beaufort, is a late picture, and illustrates the painter's declining powers and loose touch. The duchess herself was the rival, social and political, of the beautiful Duchess of Devonshire, and although she was in her prime when she sat to Reynolds, she survived till 1831.—The Gainsborough, *Mary* (born Bruce), *Duchess of Richmond* (62), is good, though the flesh has darkened a great deal.—Next to it hangs Sir Joshua's portrait, from Belvoir, of *Frances* (born Manners), *Countess of Tyrconnel* (63), daughter of the martial Marquis of Granby. She sat in this affected manner to the painter in 1764 and 1766, and wears the white pseudo-classic drapery which the artist often introduced in portraits of ladies, as Romney, too, did at that time. Though the flesh is slightly faded it is otherwise but little altered, and the countess's cheeks retain a suspicion of rouge, and the almost Hals-like modelling of the features *en bloc* is noteworthy as illustrating Sir Joshua's skill in massing details and forms. The landscape background is extremely clever and good.—That *Elizabeth* (born Hervey), *Duchess of Devonshire* (68), the charming widow of Mr. Foster, who bewitched Gibbon and the Lord Chancellor himself, should have sat to Angelica Kauffmann to be painted in the feeble

manner of No. 68, and afterwards to Sir Joshua for the supremely attractive No. 86, is one of the mysteries of portrait painting. Most effectually does it show Angelica's incompetence as well as her lack of insight into character. No. 86 was at the Academy in 1788 as 'A Lady of Quality,' at the British Institution in 1813, the International Exhibition in 1862, the Academy again in 1877, the Grosvenor Gallery in 1884, the Guelph Exhibition in 1891, and at the Guildhall in 1892. Of this much exhibited picture there is a print by Bartolozzi, which is poorer than most of his female portraits. Somebody said she was "as wilful as the devil." See what Romney made of her in No. 130.—Hopper's comely and thoroughly English wife, with her sunny eyes and happy expression, is immortalized upon her husband's canvas, No. 72, and deserves to be studied thoroughly.

THE SALONS. (Second Notice.)

SINCE the pernicious school of Fontainebleau, composed of the "tail" of the Italian Renaissance, already entirely fallen into decay, covered with mythological paintings, torsos uselessly heroic, and gestures vainly Michaelangellesque or weakly elegant, the walls and ceilings of the palaces of the kings of France, many very bad decorative paintings have been executed, and a tradition and an æsthetic have established themselves which still oppress several artists of our time. To judge by the ceilings to be seen at the old Salon which are intended for some provincial *mairie* or some private dwelling, whether the subject be *La Couronne de Toulouse* (No. 536) or the *Apothéose de Gutenberg* (1509), in which MM. Debat-Ponsan and Quinsac have introduced all the Fames and customary allegories, we may admit that the old academicism is not quite dead, and that here and there figures like *La Perle* of M. Bouguereau (248)—which I mention in preference to others because he is the master of the school, and places great qualities as a draughtsman at the service of a formal and conventional art—prove, if not the vitality, at least the survival of the style. It is, too, only fair to acknowledge that to a painter forced to represent on a ceiling themes so unreal as the apotheosis of Gutenberg the old formulae of the classic *répertoire* offer a convenient resource. All the choir of antique Fames is at the disposal of the unlucky artist; the inevitable trumpets fix themselves of their own accord on the "immortal" lips, and, with the minimum of invention possible, the commission is executed.

Invited also to celebrate on a ceiling for the Hôtel de Ville of Paris the *Triomphe de l'Art* (224), M. Bonnat has not put himself to too great pains to invent. The faithful Pegasus has not ceased to champ the classic barley in the studios of the Ecole des Beaux-Arts, and once more M. Bonnat has opened the stable door and let the divine steed loose in the azure. The manner of the robust artist is not exactly serious. All that he does is solid, massive, modelled in a large style, in an impasto into the composition of which enter phosphate of lime and the wine of Bannys. You know that he was born close to the Spanish frontier. He loves heavy materials, and a certain roughness is not unwelcome to him. Yet if the design be not recondit nor particularly poetical, the execution is powerful and the movement is finely lyrical. Pegasus, quite white with light, and splashed with gold reflection, bounds impetuously through the ether. A genius, holding aloft the torch symbolic of art, is seated on his crupper. He leaps from an escarped rock, while at his feet the geni of evil and of night are rolling into the abysses, and beyond the reddish and yellow vapours that surround him stretches the blue sky. The piece, treated in a large style, and painted with a passionate energy, has an attractive air, and

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the hand and conviction of the master have imparted to it the sacred fire which his imagination by itself would have been unable to communicate.

A quite different kind of art and inspiration characterizes the decorations which M. Puvion de Chavannes exhibits at the Champ de Mars, and which he has painted for the principal staircase of the same Hôtel de Ville. The subject proposed was *La Glorification de la Ville de Paris* (1934). The central motif selected by M. Puvion de Chavannes for the ceiling was exhibited last year in the shape of a cartoon in *camaiëu*. This is how the artist himself explained it in a notice written by himself:—

"La Ville de Paris, couronnée par les lettres, les sciences et les arts, agréée l'hommage du chanteur immortel qui l'a célébrée. Victor Hugo, la main sur la lyre que tient un génie, la lui présente; à sa suite apparaît un trio de figures volantes, symbolisant l'essence même de son œuvre: poésie lyrique, légende des Sécules ou roman, Drame ou les châtiements. Sous un portique, un groupe d'éphèbes brandit des palmes; l'un d'eux tient l'étendard aux armoies de Paris....."

When the cartoon made its appearance at the Champ de Mars in 1893, there was some hesitation on the part of the public, and even among the friends of M. Puvion de Chavannes a little uneasiness. It was the first time the painter had consented to paint a ceiling, and he seemed ill at ease in this branch of art, of which the paradoxical conditions are contrary to good sense. To-day his composition—slightly modified, and above all invested with the persuasive charm of colour—has an eloquence altogether new. The great sky of turquoise blue, divided horizontally by slight clouds of dead gold, the carpet of ash-grey grass bestarred with pale flowers, the slow ascent of the golden palms waved by the ephēbi, the clear and soft harmonies of the draperies, compose a serene and triumphal symphony, of which one can foresee that the effect, when it is put in its proper position, will be powerful and tranquil, as every monumental decoration ought to be. It is a great mistake, yet one into which a large number of painters have fallen since the Italian Renaissance, to multiply on the walls of our edifices academic nudités and glaring colours under pretext of beauty, style, or allegory. I should gladly say to them, "Above all, not too many figures, not too many objects, not too much noise. What is required is repose, harmony, serenity; of them we have more need now than ever, swept along and tossed about as we are in a torrent of bustling and busy life. Evoke for us visions of peace; let us see in your decorations nature presented in a salutary contemplation. Signify, sum up, synthesize. We are not naturalists, curious of morsels of anatomy: we are not athletes, admirers of herculean muscle and of curved torsos. You will produce in vain and without interesting us more Titans and Herculeses than that insupportable Giulio Romano has crowded together on the walls of the Palazzo del T. at Mantua. Rather seek to introduce floating along the surface of the wall unruffled figures, and seemingly distant, in which our reveries find material and support: our longing for harmony a satisfaction."

Puvion de Chavannes has been raised up by Providence to answer this craving of many of his contemporaries, insensible to all the academics of the school. To complete the decoration of the staircase of the Hôtel de Ville, and to encircle the principal subject, he has had to fill fifteen compartments (vaults and tympana), which he has distributed as follows:—In the vaults *Foyer intellectuel*, *Ardeur artistique*, *Charité*, *Patriotisme*; he has yet to design Paris, Moyen Age, and Paris Moderne. For the tympana, *Esprit*, *Générosité*, *Fantaisie*, *Beauté*, *Culte du Souvenir*, *Intériorité*, *Urbanité*; the two that remain to be executed are *Renommée* and *Industrie*. At the outset the eye and the mind are attracted by a great general impression, by the unity of

the composition, and they are thus won over to favour the work. Then, as he examines one by one each of the scenes in which the painter has expressed his idea, the visitor becomes impressed with all that they contain in a concentrated form of simple truth and grandeur. The charm of this art lies in the fact that it is at once very classical and altogether outside of the commonplace formulæ and hackneyed *répertoire* of allegories classified and ticketed for the last three hundred years in the warehouses of decorative art. It is nature and life reflected, arranged, and condensed in a noble spirit which contemplates rather than looks. It seems as if one could, without notable error, restore all the interior workings by which the idea and the image were developed and combined in the artist's mind before they were fixed irrevocably on the canvas.

It is not by the subtlety of symbols, the rarity of the attributes, the ingenious nature of the literary allusions, that a plastic work can touch us. It must not be either a vague abstraction, or a riddle, or an enigma. The problem is to combine in an action of the simplest nature, and a decorative unity of the most expressive kind, the principal characters, the most elementary of the ideas and forms selected. For a picture of Charity it may be enough to introduce a famishing infant clasped to its mother's bosom under the misery of a cold day, and a look of protection and pity which a veiled woman casts upon the shivering child and mother: for Patriotism a man who, flag in hand, has received the word of command from his country. With one hand she touches the folds of the banner, with the other she shows him the distant end, while a genius by her side holds the palm and crown—consecration of triumph or martyrdom—in all cases his duty accomplished. For Urbanity an aged woman plucks a flower which, with a charming gesture full of nobility and simplicity, she is on the point of offering to another younger woman. (Alas! allegory and satire are equally just. Urbanity has white hair! It is already the virtue and charm of an elder day.) It is impossible to enter upon details of these fifteen compositions, and, besides, words are unable to express what of beauty and persuasion the rhythm of a line, the eloquent simplicity of a gesture, the nobility of a hanging drapery, can convey. The movements are always borrowed from nature and from life, but are deprived of all that they may contain of the accidental and the individual, to be reduced to the most simplified and the most generalized form possible. Likewise all that regards the detail of the costumes preserves an intentionally general character. It is not exactly modern costume, nor is it, on the other hand, antique drapery, but a sort of compromise between the two by means of which the present is as it were exalted "hors des temps," as Victor Hugo says, into the domain of the absolute.

That which is of importance, and is here fully realized, is that all the lines, all the forms, the symphonic concert of all the notes of colour (which co-ordinate under one dominant note of blue of a violet shade upon gold), resolve themselves into a general harmony and a general rhythm which betray no trace of indecision to eye or mind. "Novelty in painting," Poussin said, "does not consist in a subject which no one has seen depicted before, but in the good and new disposition of the expression: a common subject, hackneyed although it be, may become new and singular.....To invent in an art is to discover harmonies proper to that art; it is to think in that art." It would seem that we cannot better apply the words (often ill understood) of the master of "classical" painting than to the art of Puvion de Chavannes, whose originality and power really consist in being at once very classical and very modern. All the qualities of "composition," of reflection, dear to the genius of the race, are in him in their highest expression. He certainly belongs to the

country of Bossuet and Buffon. And at the same time, beyond the academic formulæ and calligraphy from which he has liberated himself, he gives us something of the spirit of the old masters: decorators of our cathedrals and founders of the French tradition—"opus Francigenum"—French and not Latin nor Roman, with which it has often been confounded; and it chanced that the spirit of our ancestors is in intimate accord with the most profound and most noble tendencies of the modern spirit, and responds to the aspirations of contemporary art, disheartened by the excesses and follies of realism no less than by the insipid falsehoods of formal and academic idealism—eager to reconcile in a new synthesis and a living symbol these two eternal coefficients of all æsthetic creation, the idea and the image, the form and the spirit.

ANDRÉ MICHEL.

SALE.

MESSES. CHRISTIE, MANSON & WOODS sold on the 19th inst. the following pictures, from the collections of the late Mr. A. Anderson and Dr. A. G. Medwin: L. Deutsch, A Water-Seller, 126l.; The Hour of Prayer, 152l.; The Guard, 325l. E. de Blaas, Confidences, 131l.; Le Bouquet de Dimanche, 210l.; Yes, 163l.; Yes or No? 147l. C. Seiler, A Cardinal, 102l. G. H. Boughton, Afternoon in Muiden, Holland, 299l. B. W. Leader, An Evening on the Surrey Wolds, 315l.; Autumn Time, banks of the Lugwy, 157l.; Summer Time, the riverside, North Wales, 162l.; The Stream through the Birch Wood, Capel Curig, North Wales, 199l.; The Stepping Stones, below Capel Curig, 126l.; Beredown Valley, Dartmoor, 108l. P. H. Calderon, Andromeda, 294l. E. Long, An Assyrian Captive, 462l. Luke Fildes, An Al-Fresco Toilette, 1,365l. L. Alma Tadema, Water Pets, 651l. D. G. Rossetti, Venus Verticordia, 525l. P. Joanowitz, A Sword and Dagger Fight, 787l.; The Winning Card, 388l. Prof. L. Carl Müller, An Almee's Admirers, 640l. G. Chierici, La Polenta, 267l. M. de Munkacsy, A Reverie, 162l. R. Weiss, A Carpet-Seller, Cairo, 170l. T. S. Cooper, A Summer's Afternoon, 220l.; Sheep on the Canterbury Meadows, 159l.; Cattle on the Canterbury Meadows, 166l. D. Cox, A White Pony on a Heath, 110l. V. Cole, On the Arun, 294l. H. W. B. Davis, Summer Time, 210l. P. Graham, After the Shower, 336l. K. Halswelle, Water Crowfoot, 180l. H. Woods, A Summer Afternoon, Venice, 199l.

Fine-Art Society.

MR. POYNTER having taken up his duties at the National Gallery, it may be interesting to state Sir F. Burton, his immediate predecessor, held the office during near twenty years, until the 25th of March last, the longest of any tenures of the post.

THE Burlington Fine-Arts Club having, as we mentioned some weeks ago, made a large collection of works by masters of the schools of Ferrara and Bologna, has appointed Tuesday next, the 29th inst., for the opening of the gallery to all who obtain tickets from members. The pictures will remain on view until Saturday, the 28th of July.

TO-DAY (Saturday) is appointed for the private view of the summer exhibition (the thirty-second) of the 19th Century Art Society, at the Conduit Street Galleries; the exhibition will be opened to the public on Monday, the 28th inst.

THE annual meeting, for the election of officers and Council, and for the adoption of the report of the Council of the Hellenic Society, will be held on the afternoon of Monday, June 18th.

YET another monograph on Stonehenge. Mr. E. Barclay intends to bring out a monograph on 'Stonehenge and its Earthworks,' designed as a

handbook for persons visiting Stonehenge and also as a book of reference for the library. A ground plan of Stonehenge, from the survey of Prof. Flinders Petrie, will be given, and five views of it as it appears from the earth circle, each stone having its number clearly marked above it. A reduced reproduction of the two views in Inigo Jones's work and a plan of the earthworks from the Ordnance Survey will be added. There will also be reproductions of some paintings exhibited in Conduit Street by the author a couple of years ago.

ARRANGEMENTS are being made for the opening of an exhibition of the work of Glasgow artists in the Continental Gallery in New Bond Street on June 1st.

MESSRS. CASSELL & Co.'s twelfth annual black-and-white exhibition will be held at the Cutlers' Hall, Warwick Lane, from May 31st to June 15th inclusive.

THE new volume of the "Gentleman's Magazine Library" announced by Mr. Elliot Stock will contain the contributions to the *Magazine* on ecclesiology.

MISS KINGSLEY will deliver, at the Queen's Hall, Langham Place, a series of lectures about French pictures and painters of the nineteenth century, on the 1st, 8th, 15th, 22nd, and 29th prox., at 5 o'clock P.M. on each day.

THE Salon will be closed on Monday next, the 28th inst.—that day only—on account of the voting for medals to be awarded to exhibitors.

M. FALGUIÈRE is executing a bust of M. Renan, which is to be placed in the French Institut.

THE competition for a new French postage stamp having proved a failure, the matter is to be dropped.

MUSIC

THE WEEK.

QUEEN'S HALL.—Royal Academy Commemoration Concert. Herr Mottl's Concert.
ST. JAMES'S HALL.—Musical Union.
ROYAL OPERA, COVENT GARDEN.—Production of Verdi's 'Falstaff.'

THE completion of the seventieth year of work at the Royal Academy of Music was celebrated somewhat tardily, though not unworthily, at the Queen's Hall on Thursday last week. Nothing was done of a nature to demand lengthy criticism, but the programme was interesting from the fact that those who took part in it included several performers who, originally students at Tenterden Street, have now attained a measure of celebrity. This affords some idea of its usefulness, and further testimony may be afforded by the mention of such names as those of Sir Arthur Sullivan, Sterndale Bennett, George Macfarren, Mr. Walter Macfarren, Sir Joseph Barnby, Mr. Edward German, Goring Thomas, Miss Agnes Zimmermann, Miss Valérie White, Mr. F. Corder, and last, but not least, Dr. A. C. Mackenzie, who were represented in various capacities in the programme. Among the vocalists were Madame Clara Samuel, Miss Hilda Wilson, and Mr. Arthur Oswald, as well as some promising present students, including Mrs. Florence Bethell (soprano), Mr. Gerald Walenn (violinist), and Mr. Brozel (baritone). The concert ended with a new nautical overture of a somewhat humorous nature by Dr. Mackenzie, entitled 'Britannia,' in which snatches of favourite airs are cleverly interwoven with original matter.

Much to the delight of many hundred amateurs, Herr Felix Mottl was enabled to accept a second engagement for a concert in London this season, which took place at the Queen's Hall on Tuesday evening. The Carlsruhe Capellmeister is as celebrated as a conductor of Berlioz as he is of Wagner, and the programme of this week's concert included some items by the French master. These were the Overture to 'Benvenuto Cellini,' and two of the instrumental movements from the 'Roméo et Juliette' Symphony. They were all given with brilliant effect, and, indeed, we have never heard the music of Berlioz more eloquently interpreted. Herr Mottl's reading of Beethoven's Symphony in c minor was striking, and in one or two places open to argument. He is fond of strong accents and indulgence in the *tempo rubato*, and these peculiarities manifested themselves in somewhat startling fashion in the first and second movements. On the whole, however, it was a splendid performance. The Wagnerian selections were the Prelude to the third act, and Hans Sachs's monologue, "Wahn! Wahn!" from 'Die Meistersinger,' the latter excerpt expressively sung by Mr. David Bispham; 'Siegfried's Rheinfahrt' and the 'Trauermarsch' from 'Götterdämmerung'; the 'Siegfried Idyll,' of which a beautiful rendering was given; and the 'Huldigungsmarsch.' The Queen's Hall was again crowded in every part, and it is evident that Herr Mottl has at once been taken into favour by London amateurs, who are usually slow to appreciate new-comers. It is to be hoped that an opportunity may be found next season for him to appear as a conductor of entire works of Berlioz and Wagner in an opera-house.

The new "Musical Union," inaugurated by M. Johannes Wolff on Monday afternoon, resembles in only one respect the enjoyable performances given for many years by the late John Ella. The services of the best performers and composers in the department of classical chamber music are to be secured from abroad; but the well-remembered arrangement of placing a platform for the artists in the centre of the room, with the select audience grouped around, is not followed. Perhaps the time for this exclusiveness has expired, but, at any rate, M. Wolff elects to give his performances under ordinary concert conditions, and at the first he was supported by a large audience. French music supplied the foundation of Monday's scheme, the composer chiefly represented being M. Charles Marie Widor, whose music strongly reflects the modern school of Germany. His Symphony in A was performed at the Crystal Palace in March, 1887, and we were constrained to speak of it in somewhat unfavourable terms, owing to the dryness and straining after effects which characterized it generally (*Athen.* No. 3100). The same faults may be found, though in less degree, in the Pianoforte Quartet in A minor, three duet pieces for piano and violoncello, and a Quintet for the curious combination of flute, piano, harmonium, violin, and violoncello, which were played on Monday with the aid of the composer, who appears to be an able pianist as he is certainly an admirable organist, and Messrs. Wolff, van Waefelghem, Delsart, Aitken,

and W. L. Barrett. That charming pianist and composer Mlle. Chaminade took part in the concert, but her talent was not displayed to so much advantage in a Pianoforte Trio in A minor from her pen as in three of her piquant and graceful songs, which were effectively rendered by Madame Julia Wyman. Four songs by M. Widor, impressively sung by M. Oudin, also proved, on the whole, more pleasing than his instrumental music. M. Saint-Saëns will take part in the second concert, which is fixed for the 7th prox.

The notice supplied by a correspondent from Milan when Verdi's 'Falstaff' was first produced in February last year (*Athen.* No. 3408) absolves us from the task of describing the work at length on its production in London last Saturday. It was truly said at the time that the virility of the octogenarian Italian *maestro* was little short of miraculous, and it may be added that the most amazing feature in the score is the expression of youthfulness. In this respect it is absolutely unique in the history of music. Several of the most gifted masters died before attaining their fortieth year, and even among those who reached old age we cannot recall a single instance in which any of their best work was created after they reached threescore years and ten. But in Giuseppe Verdi we have a composer who, at an age when most men are resting from life's toil, makes a new departure, and, in place of writing melodramatic and deeply tragic operas, displays a youthful spirit of optimism, and presents the world with a comic work unsurpassed by any previously penned with the exception of 'Die Meistersinger.' The only resemblance between the two lies in the humorous treatment alike in the vocal and orchestral part-writing, for Wagner develops his thematic material and makes the whole score homogeneous, whereas Verdi gives us melodies (mostly of a mirthful nature, but occasionally sentimental) with prodigality, one replacing another with almost irritating persistency. Next to the freshness of the music must be placed the purely Italian grace with which the voice parts are phrased and the sparkle and variety of the orchestration, Verdi making his instruments converse in delightful fashion. An opera founded on a Shakspearean subject treated in clever style—for Boito has exhibited as much skill in this libretto as he did in that of 'Otello'—combined with music abounding in every quality which makes for success, must inevitably make its mark eventually, though perhaps in the middle of a busy season it may not receive the attention it deserves. The production at Covent Garden has some features which may be mentioned in favourable terms. Signor Pessina is, in every respect, a worthy substitute for M. Maurel, who created the titular part in 'Falstaff.' He possesses an agreeable voice, of sufficient volume for Covent Garden, and his conception of the rôle shows intelligence above the average. He will be gladly witnessed in other impersonations. Next to him must be placed Signor Beduschi as Fenton, Signor Pin Corsi as Ford, and Signorina Giulia Ravogli as Dame Quickly. Considering the difficulties in preparing two important new works in one week, the general presenta-

tion last Saturday was exceedingly credit-
able. 'Falstaff' may, perchance, not
prove an immediate triumph, but it is in
the highest degree unlikely that the work
will be placed on the shelf for many years
to come.

Musical Gossip.

It is neither possible nor desirable to notice
all the concerts for which invitations come to
hand at the present time, though many which
must now be ignored would command attention
at a less busy period of the year. On Friday
afternoon last week Miss Fanny Davies gave
her annual concert with the assistance of Signor
Piatelli. Miss Davies was heard to much ad-
vantage in Schumann's 'Waldscenen,' Op. 82,
which are too rarely played, and various pieces
by Bach, Sterndale Bennett, Brahms, and other
composers, besides joining the Italian violon-
cellist in Beethoven's Duet Sonata in D, Op. 102,
No. 2.

The concerts at which Madame Patti appears
at the Albert Hall do not, as a rule, call for
mention in this place, but that of last Saturday
was an exception, as it should be placed on
record that, for the first time in her career, the
prima donna sang an item by Wagner. This
was the exquisite little song 'Träume,' one of
the 'Fünf Gedichte,' and her rendering cer-
tainly revealed new beauties in the composition
by reason of the beauty of tone and delicate
phrasing which Madame Patti imparted. The
Welsh Ladies' Choir from Cardiff, under the
direction of Madame Clara Novello Davies, took
effective part in the entertainment.

On Saturday afternoon at St. James's Hall
Josef Hofmann gave his third recital, but not
his last, as originally announced, one more being
arranged for June 9th. The pianist gave a
brilliant and expressive rendering of Schubert's
Fantasia in C, Op. 15, and was also highly com-
mendable in items by Couperin, Rameau, and
Chopin, the rendering of the last-named com-
poser's Fantasia in F minor being especially
excellent.

HERR FRITZ MASBACH, a new pianist, gave
a recital at St. James's Hall on Tuesday after-
noon, and played a sonata of Beethoven and
various smaller compositions carefully, but not
in very striking fashion, his style being rather
cold, though perfectly sound and conscientious.
Herr Masbach is young, and should improve in
due course.—M. Rislér gave a second piano
recital at the Princes' Hall on Wednesday after-
noon; and simultaneously Miss Mathilde Verne
and Miss Ethel Barns gave their second piano
and violin recital, which was eminently success-
ful artistically speaking, though details are not
required.

PERFORMANCES NEXT WEEK.

Mr. Kube's Jubilee Concert, 2.30, Queen's Hall.
Madame Patti and Madame Bini's Concert, 2.30, St. George's
Hall.
Mr. Richard Dargave's Matinée, 3, Collard & Collard's Rooms.
Mlle. Kleberg's Pianoforte Recital, 3, St. James's Hall.
M. Raoul Pugno's Pianoforte Recital, 3, Princes' Hall.
Madame Elischer's Concert, 3, Queen's Hall.
Miss May Finney's Concert, 3, Steinway Hall.
Concert by the Gentlemen and Children of the Chapel Royal,
St. James's, 3.30, Bridgewater House.
Master Arthur Argwile's Concert, 3, Princes' Hall.
Swiss Choir Concert, 3, Queen's Hall.
Royal Opera, Covent Garden, 8.30, 'Falstaff.'
Mr. and Mrs. Apollon's Matinée, 3, Marlborough Rooms.
Misses Nora and Frederica Conway's Recital, 3, Steinway Hall.
Mlle. Marie Caiger's Lecture on the 'Three Styles in Music,' 3,
Hamstead Conservatoire.
Miss Louise Phillips's Recital, 3.30, Queen's Hall.
M. Duloup's Concert, 3, Queen's Hall.
Musical Guild Concert, 8, Kensington Town Hall.
Miss Margaret Ford's Concert, 8, St. Martin's Hall.
Signor Scuderi's Concert, 3, Steinway Hall.
Miss Helena Marks's Pianoforte Recital, 3, Steinway Hall.
Mrs. Henschel's Vocal Recital, 3, Queen's Hall.
Handel Society's Concert, 3, Queen's Hall.
Miss Frances Allitt's Vocal Recital, 3, Queen's Hall.
Miss Marie Gesselschap's Pianoforte Recital, 8.15, Steinway Hall.
Mr. Cecil Sharp's Fifth Wagner Lecture, 3, Hamstead Conser-
vatoire.
Miss Schidrowitz and Miss Zagury's Concert, 3, Steinway Hall.
Swiss Choir Concert, 3, Queen's Hall.
M. Milvinski's Pianoforte Recital, 3, Queen's Hall.
Miss Ada Wray's Concert, 3, Princes' Hall.
Mlle. Chaminade's Recital, 3, St. James's Hall.
Patti's Concert, Signor Fizzi's Opera, 'Gabriella,' 3, Albert Hall.
Royal Opera, Covent Garden, 8, 'Medisteife.'
* * * The Opera arrangements next week are uncertain.

DRAMA

THE WEEK.

GARRICK.—Revival of 'Money.' By Edward, Lord Lytton.
COURT.—Married, a Comedy in Three Acts, by Brandon
Thomas; and 'The Cape Mail,' from the French by Clement
Scott.

At what period of its life does a play,
originally intended as a sketch of contem-
porary life, take rank as a costume play?
As a rule something over a generation
may be held adequate. Morton's comedies,
written towards the beginning of the cen-
tury, were costume plays by the middle
thereof; and plays extracted in the latter
half of the century from the works of
Dickens and Thackeray are now generally
dressed according to the period to which
they are supposed to belong. In some
instances the period is prolonged. Bul-
wer's 'Money' was brought out so long
ago as 1840. When now revived it is
written in part up to date and is played
in the costume of to-day. Not very im-
portant are the changes that have been
made in the text. They are, however, sig-
nificant, and not wholly congruous with the
character of the proceedings depicted. In
reviving 'Money' Mr. Hare, it was ex-
pected, would take us back to the high
collars and nankeen pantaloons of our
fathers. He has decided to do otherwise,
and has sacrificed some measure of
vraisemblance. The play remains none the
less effective, and is still capable of
amusing and delighting an audience. With
a thoroughness characteristic of his manage-
ment, Mr. Hare has mounted the piece
superbly, and has given it a cast such as
it has not previously received. If the
selection is not in every instance success-
ful, the fault is not with the management,
which secured the best talent available.
In Mr. Forbes Robertson and Miss Kate
Rorke Mr. Hare had to his hand the best
hero and heroine to be obtained. Miss
Rorke expresses from Clara Douglas the
last drop of pathos and tenderness of which
it is capable, and Mr. Robertson renders
all but sympathetic that mass of vulgarity,
sham cynicism, and affectation, Alfred
Evelyn. Mr. Hare himself constitutes a
perfect Sir John Vesey, showing to the life
every aspect of this most ingenious and
entertaining of tricksters. Miss Maude
Millett's engagement for Georgina Vesey
is excellent in all respects. Mr. Bouchier
as Lord Glossmore and Mr. Kemble as
Stout supply two excellent and well-
contrasted performances, and Mr. Brook-
field is a sufficiently Mephistophelian
Dudley Smooth. Mr. Gilbert Hare, as the
old member of the club, scarcely prevails
over the racket around him; and Mr. Allan
Aynesworth, though he wisely eschews
the "haw-haw" manner in Sir Frederick,
scarcely assigns colour enough to the part.
Outside the story, in a sense, stand Lady
Franklin and Mr. Graves. In the former
character Mrs. Bancroft shows a mastery
of art such as no English comedian pos-
sesses. Again and again the superb
method prevails over the exaggeration
which in her late assumptions Mrs. Bancroft
has thought fit to adopt. With her she
takes compulsorily Mr. Arthur Cecil, who
is bound to play up to her. Mr. Cecil
is in passages beyond praise; in other

passages he approaches dangerously near
caricature. The entire representation was
received with marked favour, and the re-
vival is a success.

'Marriage,' with which Mr. Brandon
Thomas began his management of the
Court Theatre, is not wholly new, having
been seen a couple of years ago at an after-
noon representation at the same house. It
is an amusing piece of topsyturvydom,
which, if we abandon ourselves into the
hands of the author, may be seen with
pleasure and advantage. Wholly prepos-
terous are the motives to action of the
characters, but the characters themselves
are delightful, the incidents are comic, and
the dialogue is entertaining. As the whole
is admirably acted it obtains a complete
success.

Mr. Clement Scott's pathetic render-
ing of a portion of 'Jeanne qui pleure
et Jeanne qui rit,' played in admirably
effective style by Miss Vane Featherston
and Miss Carlotta Addison, proved pro-
foundly touching. It was originally seen
at the St. James's, with Mrs. Kendal and
Mrs. Gaston Murray in the principal cha-
racters.

Dramatic Gossip.

WITH reference to our notice of 'Plays and
Dramatic Essays,' by Charles Lamb (*Athen.*
No. 3472), its editor, Mr. Rudolf Dircks, writes
to point out that we were mistaken in supposing
that 'Munden's Farewell' and 'John Kemble
and Godwin's Tragedy of "Antonio"' "are not
included in the companion volume in the same
series." We regret the oversight, although it
in no way affected our remarks. We objected to
Mr. Dircks's positive statement that, as early as
1799, Lamb had submitted the MS. of 'John
Woodvil' to Coleridge. Mr. Dircks now pleads
that Lamb probably did so—a surmise against
which we have nothing to urge, except the lack
of evidence.

On Wednesday evening Signora Duse re-
sumed at Daly's Theatre her two great, if
widely opposed, characters of Mirandolina in
'La Locandiera' and Santuzza in 'La Cavalleria
Rusticana.' In both she vindicated her supremacy.
Her picture of Goldoni's sparkling *padroncina*
was exquisite in archness, *espéglerie*, and
beauty; and her presentation of the Sicilian
peasant had all its old intensity and truth.
Both impersonations have received their full
tribute, and the fact that the actress is an artist
of highest mark in comedy and tragedy is now
universally conceded. It is to be hoped that
her future programme will comprise some of
those characters in French comedy in which
she is known to be unsurpassed, but which
as yet are unseen by her English admirers.
Her company, seen to little advantage in
Dumas *filis* and Sardou, exhibited itself in a far
better light in Goldoni and Verga. Signori
Rossi and Rosaspina were quite excellent.

MR. FREDERICK W. BROUGHTON, whose death
from pleurisy took place last week, was the
author of many one-act plays, the best known
of which are 'Withered Leaves,' 'Written in
Sand,' and 'Ruth's Romance.' To the Criterion
he gave, November 19th, 1887, 'The Circassian,'
a three-act fantastic comedy, adapted from 'Le
Voyage au Caucase' of MM. Emile Blavet and
Fabrice Carré. 'A Peer of the Realm' ob-
tained considerable success in Australia, but
has not, so far as we know, been seen in this
country. A Yorkshireman by birth, Mr.
Broughton began life as a solicitor.

MR. COMYNS CARR will make no immediate
change at the Comedy, at which house the re-

presentations of 'Frou-Frou' will be continued until the close of the season.

The performances at the Strand of 'Jaunty Jane Shore' finished on Saturday last. On Tuesday afternoon, for a benefit, a variety entertainment was given.

'LA FROLIQUE,' a new "ballet burlesque" in three tableaux, has been added to the bill at the Empire.

'AN ARISTOCRATIC ALLIANCE' will on the 30th inst. be replaced at the Criterion Theatre by Mr. Justin Huntly McCarthy's 'The Candidate,' an adaptation of 'Le Député de Bombignac.'

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